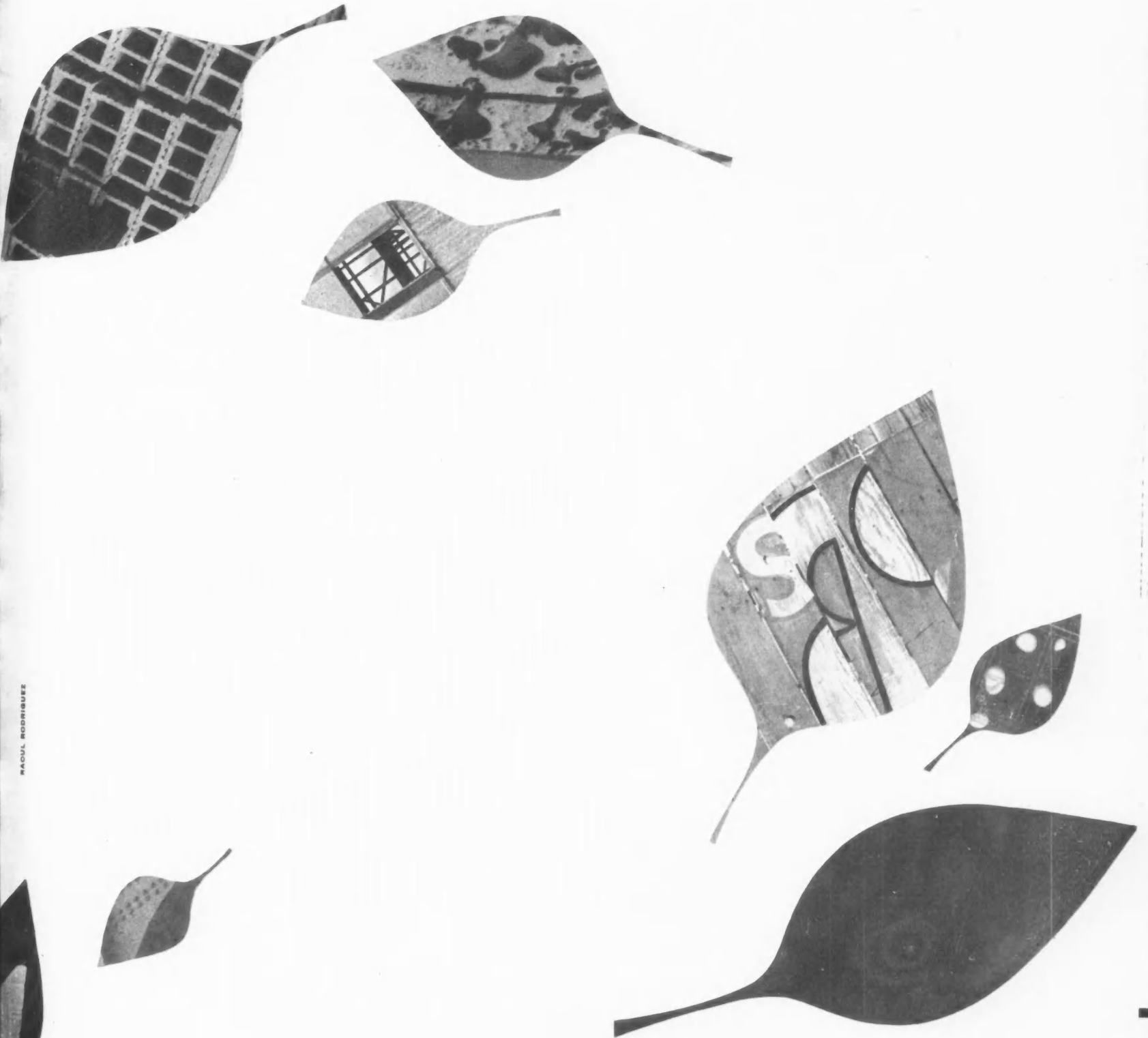


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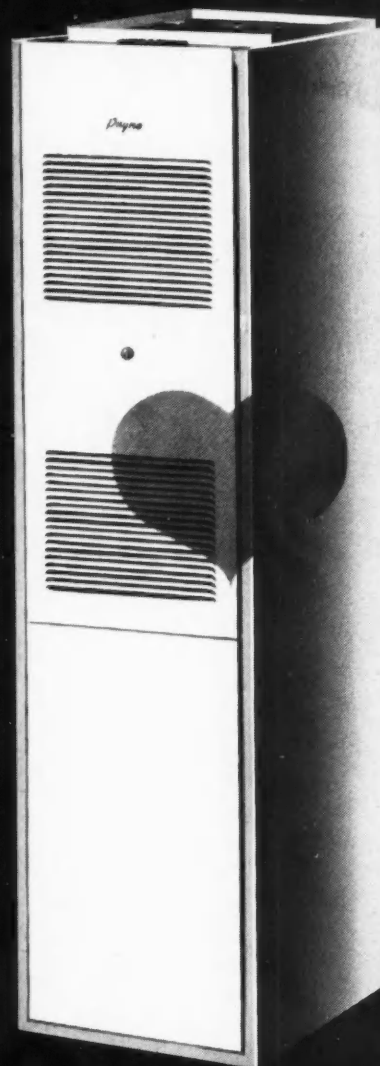
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FROM OUR SCRAP-BOOK: ITEM NO. 3



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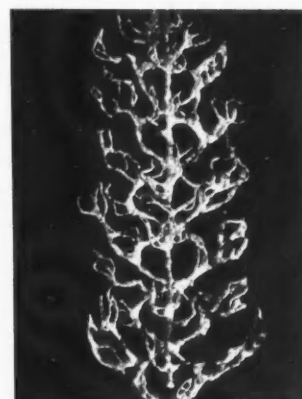
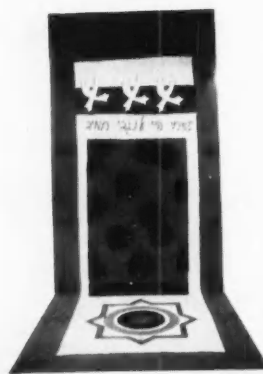
ART

JAMES FITZSIMMONS

When Edward Steichen, director of the Museum of Modern Art's photography department, returned from Europe a few months ago, he brought with him 300 photographs which are now on display in the museum's auditorium gallery. "Post-War European Photography," as the exhibition is called, is the work of 78 photographers from 11 countries. Because the different styles and tendencies represented in Steichen's survey may also be found in American, Japanese and Indian photography—in photography everywhere—as I walked through the gallery I found myself thinking about the medium generally: its relations with the other arts, and the nature of the creative process in this particular art.

As in most large exhibitions of contemporary painting, many of the photographs at the Modern are competently executed but uninspired. There are enough first-rate works on hand, however, to suggest that more and more people capable of producing a strongly felt, thought and organized work of art are using photography as their medium. They are using it moreover to produce a kind of art that today, at least, is seldom found in painting. (Although in recent years photography has influenced painting as much as it has been influenced by it, the effect the two disciplines have had on each other has not been especially beneficial to either.) Photography has its own complex esthetic, the roots of which are usually sought in painting. I propose to show that a more meaningful connection exists between photography and poetry.

First, however, I would like to touch on the difficulty many people still have in thinking of photography as a medium of expression. Common sense tells us that verse is not necessarily poetry, that prose is not always "Literature," and that not every painting is "Art." Some of the finest prose in the English language is to be found in Sir Henry Maine's *Ancient Law*, but few of us will think of this great work as "literature": certainly, our experience of it differs in kind from our experience of *Tristram Shandy* or *The Magic Mountain*. As for painting, a medical illustration may be executed with art;



LEFT: RUG BY ROBERT MOTHERWELL. RIGHT: PILLAR OF FIRE BY IBRAM LASSAW—BRONZE; KOOTZ GALLERY.

still, it is not what we mean by "Art." All of which is sufficiently obvious.

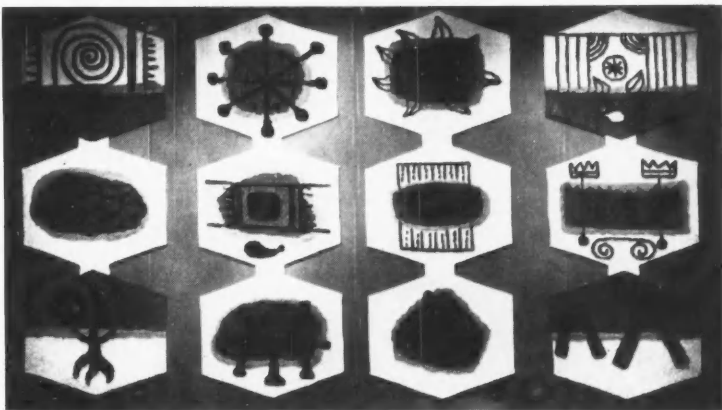
When we come to photography our ability to make these simple logical distinctions seems to break down. We refer to the limitations of the medium, repeating the truism that the camera only sees what is in front of it and forgetting that in art it is the "how" and not the "what" that matters; we acknowledge the usefulness of photography in science and journalism; we think of the meretriciousness of most "art photography"; finally we concede that a few photographers may have succeeded in producing works of art. (In making this concession, of course, we cut the ground from under our feet.)

Certainly photography has its limitations—which many photographers, like tradition-minded artists in other media, regard less as limitations than as characteristics. And certainly among the hundreds of thousands of photographers who litter the world's parks with film spools and flash bulbs, few are artists. (Of those who are, some of the most gifted take a perverse pleasure, possibly defensive, in denying that they are.) Then, too, our attitude to photography is often adversely affected by the popular haphazard uses to which the medium is put, by the propaganda of the snapshot, and by the

ubiquitous and generally tasteless advertising photograph.

But there is a subtler reason for the difficulty many of us have with photography. Despite numerous correspondences between the photographer's vision and the painter's, many of the most moving, perceptive photographs are essentially poems. A photograph is a collocation of images, of course, and not a concatenation of words and sounds, but its images are poetic and the photographer's method closely resembles the poet's. The net content, the meaning of his work is of a kind we find in poetry more often than in painting. Inevitably the experience afforded by the poem-photograph (and that is the only kind I am discussing) is complex, involving as it does two levels of our sensibility, the poetic and the plastic.

Both creative photography and poetry are products of a mental activity which condenses and transmutes impressions.* During the process of composition the words a poet uses and the objects for which they stand are modified. Words acquire enlarged meanings; latent, even totally new meanings arise. The image a particular word ordinarily brings to mind becomes fused with other images. Words and images together undergo a sea-change, as it were, in the poet's unconscious (or at the deeper levels of thought and feeling: the process is obscure) and are reborn. The new, poetically

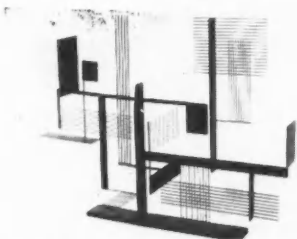


WALL DECORATION BY ADOLPH GOTTLIEB: KOOTZ GALLERY.

transvalued image may be contained by two or three words or even by a single word in an unfamiliar context. The reader's eye absorbs it in a flash, but in the mind it sets off a chain-reaction of echoes, memories, feelings, intuitions and associations of indefinite duration. Precisely the same thing happens in photography when a familiar object is charged with a new meaning or multiplicity of meanings.**

* If photography is, as I contend, poetry precipitated in silver bromide, it is a poetry of concrete images. Its analogies are with the poetry of the French *imagistes*, their English and American successors and, above all, with Chinese and Japanese poetry. (The possibility that some poet-photographers may never have read a line of imagist verse does not invalidate this contention.)

Perhaps Ernest Fenollosa was the first to point out (in his classic essay, *The Chinese Written Character*) that the characters in which a Chinese poem is written are themselves pictures, that the character does not merely signify, it depicts. That is what the image in a



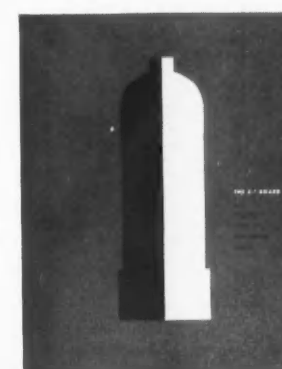
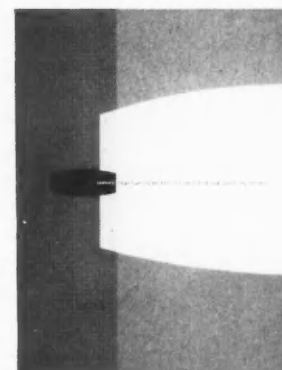
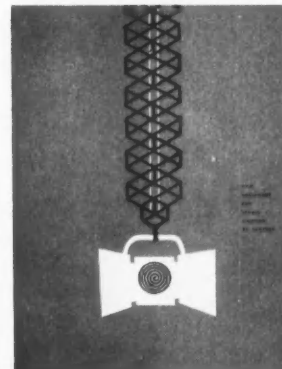
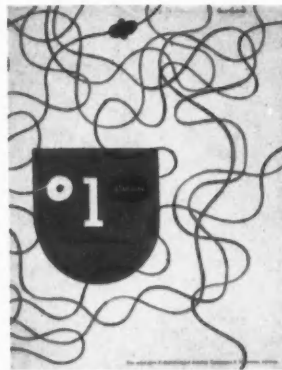
LEFT: RECTANGULAR VARIATIONS NO. 2 BY SIDNEY GORDIN—PAINTED STEEL; BORGENICHT GALLERY. RIGHT: MANDOLIN AND GUITAR, 1924 BY PABLO PICASSO, SOLOMON R. GUGGENHEIM MUSEUM.



photograph does, except that here we might alter the construction to read: the image does not merely depict, it signifies.

*While it is unnecessary (and impossible) to draw a hard and fast line between photography and painting, it is important to distinguish the mental activity of the poet-photographer from that of the modern painter who abstracts. What we are discussing is not abstraction but compression.

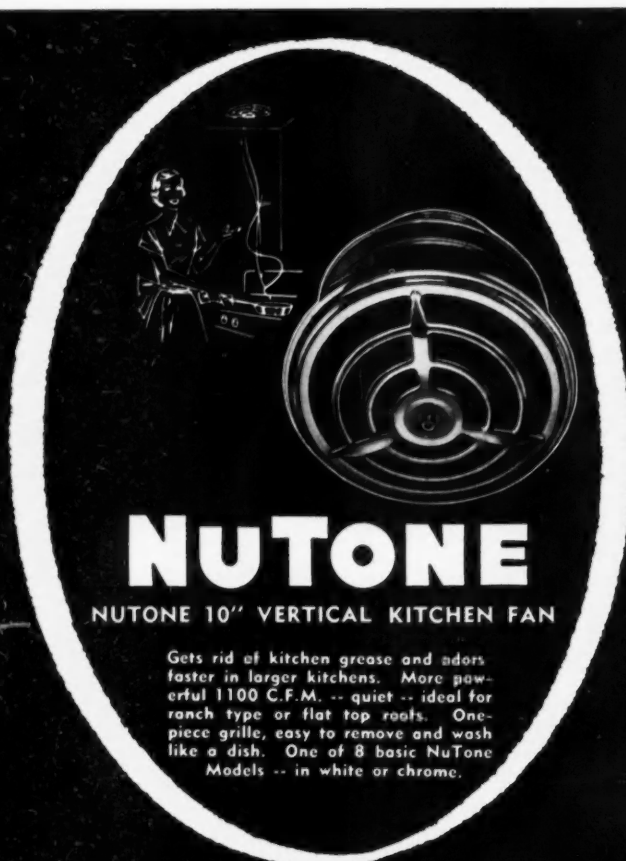
**This is not a roundabout way of saying that one picture is worth a thousand words: it is not the picture, it is the poetic image that is so valuable.



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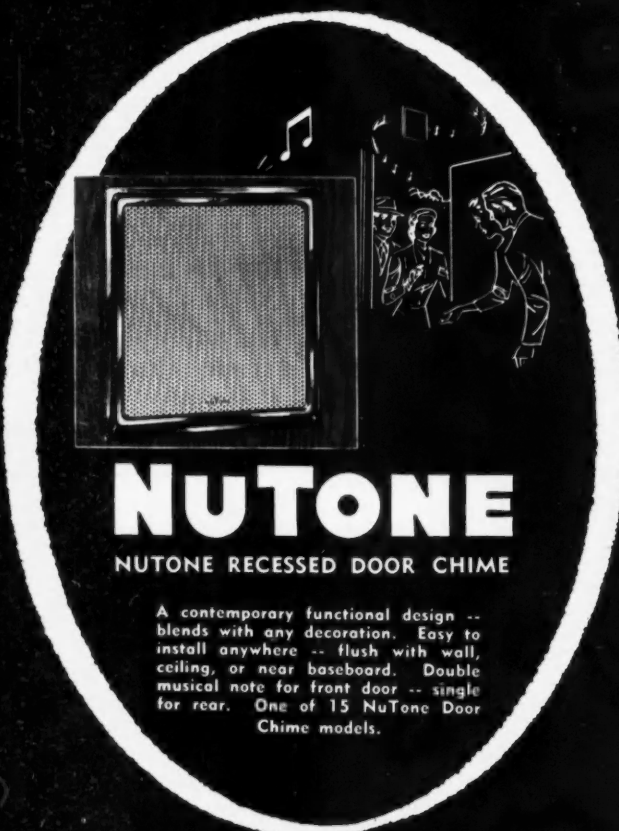


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Two poems which might easily be photographs may serve to clarify and clinch the point. The first is a hokku by Shiki:

"Around the ruined mansion,
Hens wander;
Rose mallows are blooming."

The second is by Ezra Pound:

"The apparition of these faces in the crowd;
Petals on a wet, black bough."

But we are concerned with the use of imagery in photography. A photographer might show us a bottle of Perrier standing in the sun on a small round marble-topped table. In the background: a misty gray boulevard and the indistinct figures of two or three passersby. All the technical controls at the photographer's disposal—his use of light, his choice of angle, focus and exposure; the contrasts, the tonal values of his print—are coordinated to focus our attention on the bottle by investing it with a more than usual vividness. The bottle is the central image, the pivot of the composition. But the background and the other elements in the picture are important, too, for it is in the cunning juxtaposition of these with each other and with the central image that a poetic reality is caught and communicated.

The Philistine would insist that the photograph depicted a bottle on a table and nothing more. Of course, he could be right. But a more developed (or less blocked) sensibility might find in it an ambience, an atmosphere, an evocation of a way of life.

In a single highly charged image or cluster of images, it is sometimes possible to discern such a wealth of meanings that in a flash one senses the significance of a particular situation, city, class, even of a whole civilization.

In the exhibition of post-war European photography at the Museum of Modern Art there is a photograph of a dispirited urchin dressed in rags and festooned with dead leaves which has a good deal to say about all children who live in poverty, close to nature and death. There are many other remarkable photographs: faces, people walking in the streets, a table, chairs, a lamppost; a girl leaning against the railing of a bridge in the twilight and smiling as the wind blows her hair—commonplace objects and situations brought to life by art. To rediscover meaning in the objects with which man surrounds himself, makes into extensions of his personality and then forgets; to reveal the miraculous in the banal, that seems to be one of the perennial tasks of art. It is a task which might be compared to the alchemical transmutation of "base metal" into gold, and which photographers like Jean Boucher, Brassai and Sabine Weiss of France, Piero di Blasi of Italy, Robert Frank and Werner Bischof of Switzerland, Bert Hardy and Bill Brandt of England and Hans Hamarskjöld of Sweden perform with great distinction.

Equally remarkable are three series of candid photographs. Considered individually, these pictures too are like imagist poems; in series they might be called "imagist novels"—novels, that is, in which plot is unimportant, is only a string like the string in a pearl necklace. Ed van der Elsken's photographs of student life in the cafés of the Boulevard St. Michel; pictures of well-dressed business men walking briskly along city streets, and Jacob Tuggener's photographs of middle-aged nightclubbers on the Riviera—they tell us as much about people in a certain time and place as a good novel of manners does (Isherwood's *Berlin Stories*, for example) and tell it more vividly than most.

The summer exhibition at the Solomon R. Guggenheim Museum is a large selection of paintings and sculptures from the museum's collection, the second that Director James Johnson Sweeney has presented. Reviewing his first selection (ARTS & ARCHITECTURE, April '53), I commented on the installation. The current exhibition is no less effectively installed and, again, it includes several startlingly good little-known works. There is, for example, Heinrich Campendonk's *Listening*, a large, richly colored painting depicting a figure—he might be a sleep-walker—in the kind of magical garden Paul Klee used to frequent. Another surprise is Franz Marc's somber panorama, *The Unfortunate Land of Tyrol*, painted in 1913 and probably the best Marc I have seen. Léger's antecedents may be investigated in Malevitch's 1911 *Morning in the Country after Rain*, a landscape with robots, a pastoral scene of old Russia under the aspect of Oz.

Three masters of ironic grotesquerie are well represented: Paul

Klee, whose painting, *The Bavarian Don Giovanni*, shows the Don picking his way merrily but circumspectly among the names of his conquests; Joan Miró, whose *Composition*, 1925 is a characteristically ambiguous shape—kite, face and exclamation mark at once; and Kurt Schwitters. Schwitters' "merz" painting in the constructivist tradition shows how rigorous he could be when his fancy let him.

The exhibition includes a dozen Kandinskys ranging from the semi-abstract 1910 *Landscape* to non-objective paintings of the middle '30s. The latter suggest architectural plans with marginal notes that resemble Coptic musical notation: that system of notation by means of small colored circles. In Kandinsky's *The White Edge*, No. 173 of 1913 one finds the mushrooming patches of smudged hot and cool color that appear again in Gorky's late work.

Among the paintings by modern French masters I especially admired Seurat's superb *Seated Woman*, a contemplative figure bathed in golden light, mystery and silence; a Modigliani reclining nude, poised and aristocratic in her sensuality; a strongly colored rectilinear abstraction by Villon, and three important Picassos. These are a proto-cubist still-life, its crystalline forms like lumps of quartz; a great classic-cubist painting, *Accordionist* (Céret, 1911); and a fine new acquisition, *Mandolin and Guitar* (painted at Juan-les-Pins in 1924) which Picasso, chameleon-like in his response to his surroundings, filled with light and air.

De Stijl is effectively, if summarily, illustrated with a few compositions by Mondrian, Vantongerloo and Vordemberge-Gildewart.

De Stijl is a passion for relations that are both harmonious and dynamic and for elegantly phrased antinomies. The spirit of de Stijl can be counted on to produce fine works of art whenever it is faithfully and imaginatively expressed. Paradoxically, it can be faithfully expressed only by an artist of high imagination. By high imagination I mean neither fancy nor fantasy: I mean the power to conceive ideal creations consistent with a reality implicit in the universe though seldom visible to the senses. An intuition of this reality animates all classic art, music and architecture, mathematics and religious dogma. High imagination is an expression of Truth whether Truth is thought of as immanent or transcendent, and for this reason it antedates the religious forms it creates and is unaffected by their decline.

It is not surprising that comparatively few artists today are concerned with producing this kind of art. It is an art that calls for selflessness and selflessness is hard to preserve in a success-minded society. The relationship of pure plastic art to other forms of contemporary art might be compared to the relationship of Buddhism to other religious forms, for both are exclusively concerned with the Universal and Irreducible; neither is concerned with the individual, the personal.

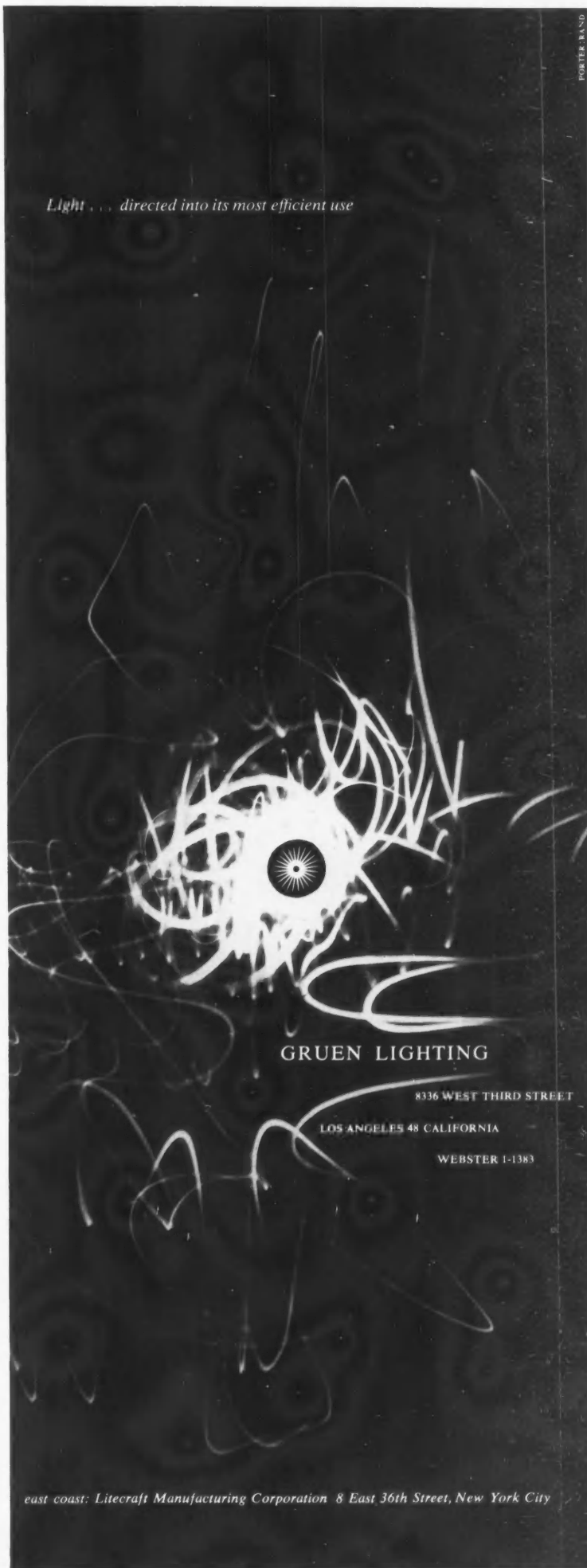
All this by way of introducing one of the most interesting, though uneven shows of the season, held recently at the Borgenicht Gallery. This was an exhibition of rectilinear steel sculpture by Sidney Gordin, a young artist who had his first New York exhibition two years ago at the Peter Cooper Gallery.

Gordin seems to be rediscovering the principles of de Stijl for himself. I say "seems to be" because he is still developing, still experimenting, and one hesitates to intrude upon an artist's creative reverie with a possibly premature definition of his style. But Gordin is intelligently obstinate: he can be counted on to go his own way ignoring what I or any other critic may have to say about his work. (Actually, what I have to say is not really intended for the artist. I don't believe a critic should ever attempt to advise an artist: that would be an impertinence. The critic's remarks are addressed to the layman.)

Gordin's sculptures are open-space constructions. Some of the simpler pieces are reminiscent of Van Doesburg's architectural drawings; all are markedly architectonic in feeling. Steel rods, flat, round and square; steel slats, open and closed planes are used to construct 3-dimensional systems of interpenetrating parallelograms—parallelograms which vary in size and are cantilevered at irregular intervals from multiple vertical and horizontal axes. Open and closed planes, single prongs and prongs grouped like the tines of a fork rise and fall, advance and recede as the spectator shifts his angle of vision.

Most of Gordin's constructions are painted an immaculate soot-black; a few are black and red or black and white. This may be to emphasize their 3-dimensionality and to create a kind of polyphonic eye-music in which the different parts, or "voices," are clearly distinguishable. But even without using color Gordin is able to suggest

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a great variety of movements and "tempi" by varying the size and distribution of his structural elements.

The analogy between this art and music is obvious. A closer analogy is with choreography because however fugal, however musical the sculptor's intuitions may be, they are expressed as patterns of movement in space.

At present Gordin occasionally goes off at a tangent. And sometimes, although following what seems to be for him the main road, his vision seems to fade before a piece is quite complete, and then he ornaments or complicates it unnecessarily. In doing this he may be relying on a kind of free association which stems from a less profound level of the imagination. That is speculative; what we can say more positively is that some of his constructions have less authority and inevitability about them.

But Gordin has made a half dozen pieces—bold, complex, full of airy grace and nobility—which to my way of thinking establish him as the most gifted young sculptor in New York.

This is an art beautifully adapted to the creation of metaphors of change and reconciliation, in which all pairs of opposites are implied and shown to be interdependent.

Hans Hofmann's recent exhibition at the Kootz Gallery consisted of landscapes—the dunes and harbor of Provincetown; the hills around Truro—painted between 1936 and 1939. It was a handsome exhibition, a popular one, and an object lesson for those who like to tell themselves that modern painters are poor craftsmen. Some are, but Hofmann's 1936 canvases are fresh and glowing.

Essentially, these are fauve paintings, at least in color and composition. Little use is made of the dark heavy outlines that are a characteristic of many fauve paintings and, consequently, shapes are less clearly defined, and often merge. But the work is reminiscent of Vlaminck's of 1900 to 1901, and the use of line—a vigorous scribble here and there to indicate a wave, a cloud, a boat in the harbor—is not unlike Dufy's before Dufy decided to be lighthearted.

The day I went to see the exhibition, a teacher guiding his students through the gallery was solemnly analyzing Hofmann's color.

"You see," he said, "his values are not as subtly adjusted as those of the French, the real fauves." It is this sort of nonsense that spoils many a young painter, causing him to fall between two palettes. When were fauve color values subtle? "I try to paint with my heart and guts," said Vlaminck. That is how Hofmann paints—except that he uses his head as well. He used it in these paintings to establish concealed patterns of springy movement, and it is this inner resiliency, along with strong, lyrical color (one might call it baritone color) that makes the paintings impressive.

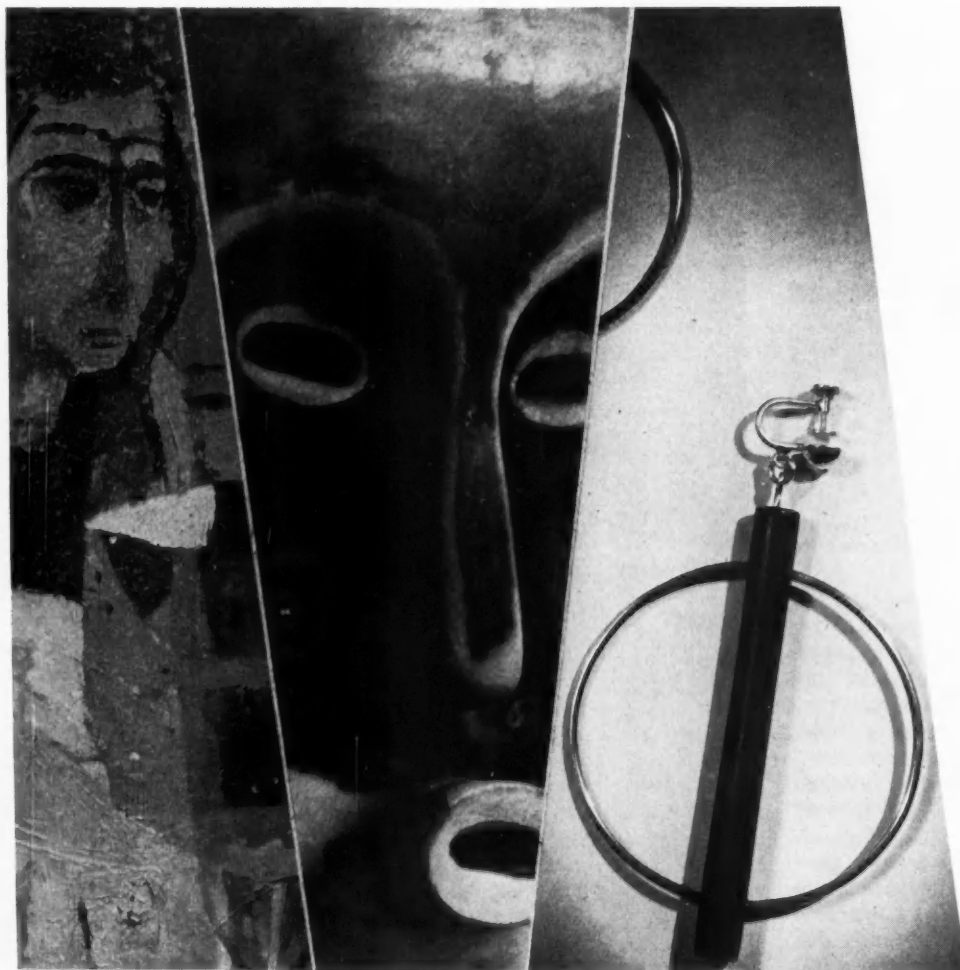
But I prefer Hofmann's later, abstract work; it has the same qualities, essentialized, and other qualities as well.

Following Hans Hofmann: Art for a Synagogue, the second exhibition the Kootz Gallery has held of works of art commissioned for a church. In this case the client is Congregation Beth El of Springfield, Massachusetts; the architect is Percival Goodman, and the artists are Ibram Lassaw, Adolph Gottlieb and Robert Motherwell.

The building Goodman has designed is in the International Style, with tan brick walls, cypress framing stained brown and a roof of white marble chips. *Chacun à son gout*; for my part, I would like to see a modern church to house modern art. I would like to see a church designed by Le Corbusier, Buckminster Fuller, Saarinen, Gropius or Van der Rohe. Or, if the great men were unavailable, by one of their students. International Style is getting to be a little hard to distinguish from Drive-In Style.

But the church has a fine, flat facade against which Ibram Lassaw's 28x10-foot bronze *Pillar of Fire* (represented in the exhibition by a scale model) should be most impressive. This massive baroque work is like a flaming tree, its upward-curling branches like gnarled tongues of fire. Lassaw has also made an *Eternal Light* which seems to float in space, a glistening bronze cage containing a mass of calcite crystals hollowed out to hold the oil; and two large seven-branched candelabra.

Motherwell has designed an 18x7-foot rug which will hang from the ceiling of the chapel, extending to the floor and under the reading table. The center of the rug is an orange field spotted with large, deep red rose motifs. Above this area three conventionalized white eagles rise across bands of blue and white. Around

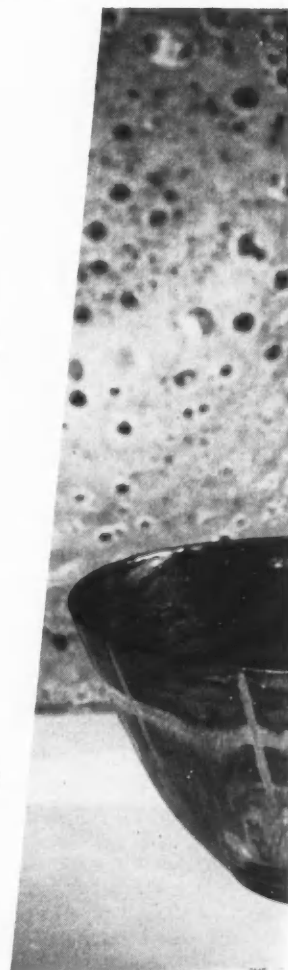


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the sides of the rug is an orange band inscribed at regular intervals with Hebrew letters, the names of the tribes and prophets of Israel.

The severe formality of Motherwell's conception; the color, which is brilliant and sunny in character rather than sumptuous; the suggestion of Matisse—all contrast strongly with the Byzantine opulence of Adolph Gottlieb's 12x12-foot Ark curtain and valance. The curtain itself is made of rough-textured black and white fabrics and glowing red velvet. The massive valance is woven by a method which produces a design in high relief, and resembles a "relievo tapestry"—or a collage made of thick carpeting. The design incorporates a variety of symbolic motifs (the 12 tribes, the Crown, Star and Tree, the censor, pointer and prayer shawl) worked out in black on panels of red, white and gold. Gleaming gold threads woven throughout produce an effect of ornate splendor. Gottlieb has also designed four vertical wall ornaments, relief-tapestries to be set in recessed panels.

While most of the paintings Boris Margo exhibited at the Parsons Gallery last month were recent, a few earlier works were included to illustrate the evolution of his style. Margo's baroque surrealist fantasies of the '30s and '40s with their billowing flame-like forms are reminiscent of Kurt Seligmann's; ultimately, they derive from the temptation and torture scenes of the Flemish primitives.

I much preferred the less grotesque, more lyrical compositions painted since 1950. Among these was a series of very large, almost-abstract responses to weather and season, close in mood to Loren MacIver and to Chinese landscape painting. *February* suggests rain rushing in a white cataract down a wall; black twigs, water eddying in the gutters, fog and smoke. In *April* the sun is caught in a million drops of rain; there is a flash of birds and leaves, and color returns green and iridescent. Very poetic work and, like most poems, banal when paraphrased. What makes them successful as poems, as paintings, is the authenticity of the artist's feeling and the precision with which it is expressed.

If a lyrical feeling about Nature animates Margo's recent paintings, a lyrical feeling about Woman (tempered by an existentialist sorrow) animates Ardja Yunker's wood-block polyptych. This vast five-panel work in which stylized figures re-enact a perennial drama was exhibited recently at the Borgenicht Gallery, along with a number of Yunkers' other prints. It will also be shown at various museums throughout the country.

Technically, iconographically and conceptually Yunkers' polyptych is an exceedingly complex work. Its implications are poetic, philosophical and psychological. It is the expression of a total attitude, a comment on the human situation. All of which does not make it an entirely successful work of art. I would call it a remarkably interesting work which appeals more to the mind than to the esthetic sensibility. But two of the panels, more coherently organized than the rest, do communicate a sense of drama: the intuition of an ever-recurring pageant of love and death.

Whatever reservations one may have about the success of Yunkers' translation of ideas into plastic terms, his polyptych is an extraordinary technical feat. The two outer panels are 38 inches high; the other three, 44 inches. Together, the five panels are 14 feet long. Up to eight blocks were used to print each. Color is strong and generally somber except in *Magnificat*, the large center panel which depicts the lovers' apotheosis, where it is lighter and more sensuous. But while Yunkers' use of color is knowledgeable, it is line—black, bold and sweeping; line that defines or rips across an area of color—that reveals his mastery of wood cutting.

The philosophical and psychological burden of this work is that in a world of brutality, disbelief, regimentation, undigested knowledge and unintegrated experience (conditions symbolized in the individual panels), salvation is to be found in a union of man and woman. Or does Yunkers mean in a union of male and female principles? And what mysterious kind of union would that be? Who would the participants and the witnesses be, and what conditions, dangers and responsibilities would have to be faced in this hieros gamos, as the Greeks called it?

Yunkers is to be congratulated for tackling this explosive, this most central, neglected and misunderstood of mysteries—that, at any rate, is how men as widely separated in time and temperament as Goethe and D. H. Lawrence seem to have regarded it. But in doing so he has dislodged a psychological hornet's nest. It will be

(continued on page 32)

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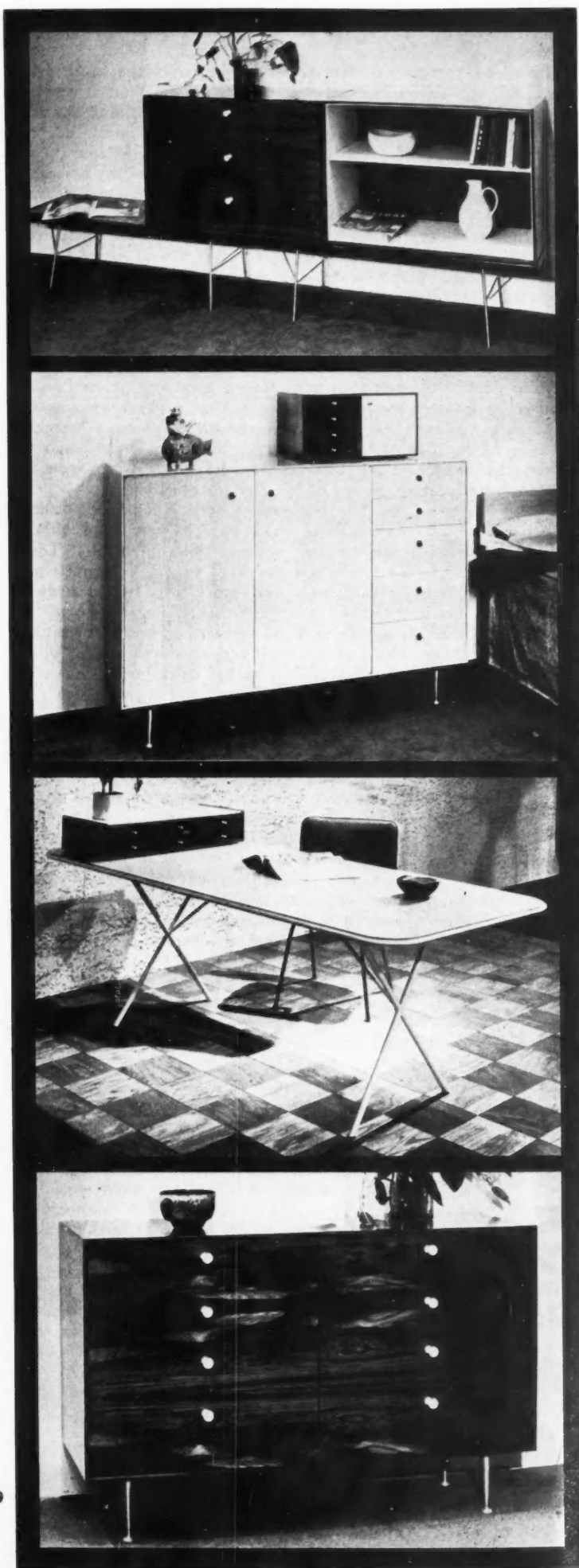
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Against the rising tide of passion and fear, Unesco is erecting a rampart of security and hope by demonstrating the benefits of intellectual co-operation. By helping scientists throughout the world to get in touch with one another, it reveals the existence of a way of thought controlled by standards of universal truth. Still better, it tries to mobilize experts in certain fields for a specific task, either by organizing national research according to an international plan, as in the case of the problems of the arid zone, or by creating institutions whose services are placed at the disposal of Member States. Similarly, by facilitating cultural exchanges, Unesco provides proof that every culture possesses treasures which could and should enrich humanity as a whole, and vice versa that every culture can be revived by contact with other civilizations. In all these domains, the work carried out has the effect of liberating and strengthening the reality of the community of the mind.

National frontiers must be opened to the free flow of ideas, of the persons who generate them, and of the material which arises from these ideas and helps to carry them into effect. Freedom of expression must be guaranteed, the rights of scientists, authors and artists must be assured. Then only shall we be able to measure the full extent of the power of the intellect as the organizing and unifying principle of human society.

If we want intellectual and moral factors to play their effective part in the friendship and mutual understanding of peoples, there must be a readjustment in the political sphere. First and foremost we must adequately secure the present, so that the mind, freed from preoccupation with the immediate future, can have enough perspective of time before it to recover its utmost capacities. The work for peace must be regarded in this broad perspective.

More than half the population of the world can neither read nor write, and is plunged in almost total ignorance. What a waste of energy! What an opening to exploitation! What a breeding-ground for a revolt!

It is to the lessening of this inequality that Unesco is bending all its efforts, by carrying out its policy in two parallel directions: primary education and fundamental education.

The Universal Declaration of Human Rights proclaims in Article 26 the principle of free and

compulsory primary education. Unesco is steadily endeavoring to promote the effective application of that principle.

However, so long as the majority of the children of the world are denied access to primary education, we cannot ignore the mass of illiterates of all ages who have never had the advantage of such education. It is for the benefit of these outcasts, who have been reckoned for decades in hundreds of millions, that Unesco has formulated the concept of fundamental education. By fundamental education we mean that minimum of technical, moral and civic instruction without which there could be no education. Science, culture or information in the most elementary sense in which modern communities understand those terms. Admittedly, in comparison to primary education, fundamental education is no more than an expedient. But it is an urgent expedient, if we do not want whole generations, in a large number of countries, to run to waste.

Thus, on the two fronts of the present and the future, Unesco has taken up arms against ignorance. But the problem of education is not purely one of quantity: it is one of quality, too. The number of schools, teachers and pupils is not the only thing to be considered: the kind of education given in these schools, by these teachers, to these pupils, is still more important. For if it is possible to educate people for liberty, it is also possible to train them for servitude.

Unesco does not attempt to impose any particular ideology. On the contrary, it is founded on respect for all creeds and it wants to see them all represented in its orbit. Yet in the debate between peace and war, liberty and injustice, which sets men in opposition not merely to ideas, but to men, Unesco can never be neutral. It will always be found in the service of human rights and of international law, the establishment of which is more necessary than ever if these rights are to be guaranteed.

In a world poisoned by distrust and paralyzed by fear it works to maintain peace by demonstrating to the masses, as well as to the élite, the values that the mind can add to earthly existence. It strives to establish peace by giving to all men intellectual and moral access to the rights and responsibilities of freedom.

JAIME TORRES BODET

architectural exhibition 1932-1952



1.



2.



3.

1. ALLIED ARTS GUILD SALES BUILDING, MENLO PARK. BY GERMANO MILONO

2. FOSTER HOUSE IN ORINDA BY HENRY HILL



8.



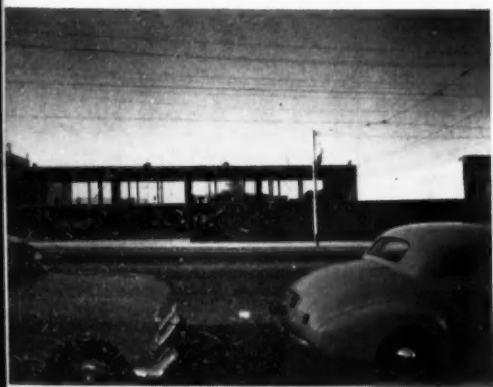
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7, 8. RED CROSS BUILDING, SAN FRANCISCO, GARDNER DAILEY

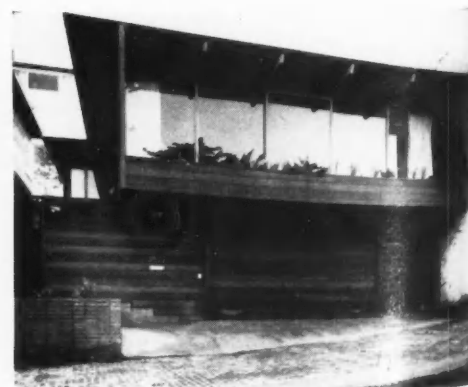
9, 10. GILMAN HOUSE — KENTWOODLANDS BY GEORGE T. ROCKRISE



14.



15.



16.

13, 14. AMERICAN SEED & NURSERY COMPANY IN SAN FRANCISCO BY FRANCIS JOSEPH MCCARTHY

15. HOUSE NEAR CARMEL BY ANSHEN & ALLEN

16. WIENAND HOUSE IN SAN FRANCISCO

MORLEY BAER

ERNEST BRAUN

TORKEL KORLING

PHOTOGRAPHS BY

KURT E. OSTWALD

MAYNARD PARKER

RONDAL PARTRIDGE

ROGER STURTEVANT

Both the exhibition and the competition held in San Francisco were sponsored by three chapters of the American Institute of Architects, the Northern California, the East Bay, and the Coast Valleys. Not only dwellings, but schools, churches, business houses and recreation centers were considered, and 16 honor awards and 27 merit awards were conferred, based upon the most satisfactory solutions to such problems as topography, climate, and purpose. Judging was by a committee of three jurors, Richard Neutra, F.A.I.A., Pietro Belluschi F.A.I.A., and Dean of the School of Architecture, Massachusetts Institute of Technology, and Edward Stone, A.I.A.



4.



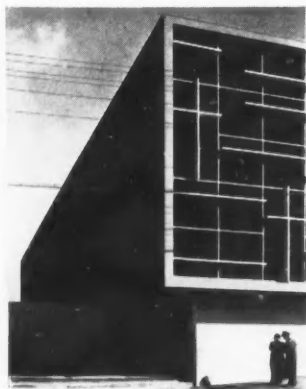
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6.

3, 4. MIRA VISTA ELEMENTARY SCHOOL BY JOHN CARL WARNECKE

5, 6. DEL MONTE LAUNDRY IN MONTEREY BY GARDNER A. DAILEY AND SKIDMORE, OWINGS & MERRILL



11.



12.

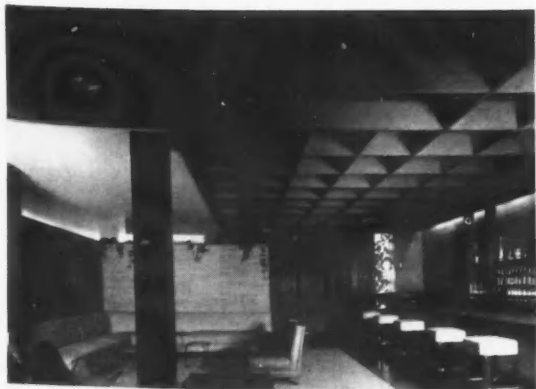
Notes from the Jury:

A competition covering twenty years in a fast moving age and in a stupendously growing metropolitan area as the Bay Region and its contributory surroundings can be expected to show a wealth of development. This region, in which the jury is called to judge is known the world over as a focal point in the evolution of contemporary architecture. It has contributed humanistic qualities which characterize a situation where rigid tradition has been loosened but not lost. The mentioned development has infiltrated certain fields of environmental design with greater speed and intensity than others, conceptions as the concomitant of human creation in general, of architectural practice in particular.

Our profession has to meet political agencies, school boards, spokesmen of congregations, housewives, and last but not least appraisers of loan agencies. All of them must be placated before dirt can fly and projects can arise from the plane of paper into the plasticity of realization.

(continued on page 34)

11, 12. CORPUS CHRISTI CHURCH IN SAN FRANCISCO BY MARIO J. CIAMPI



17.



18.



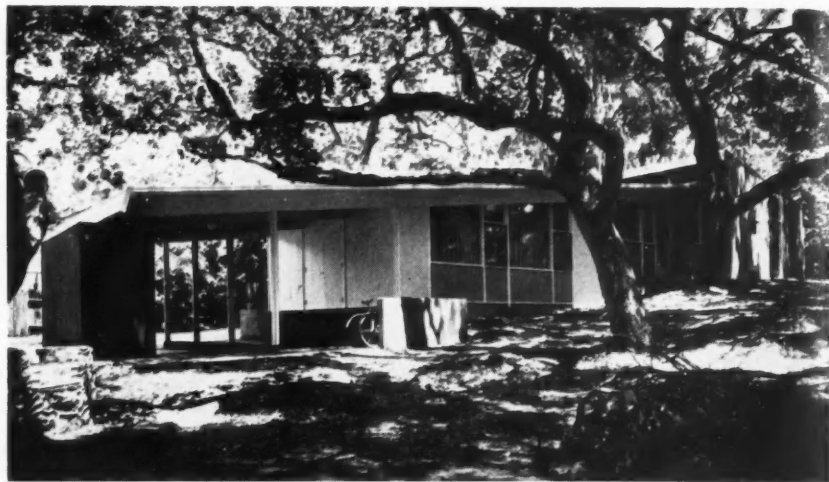
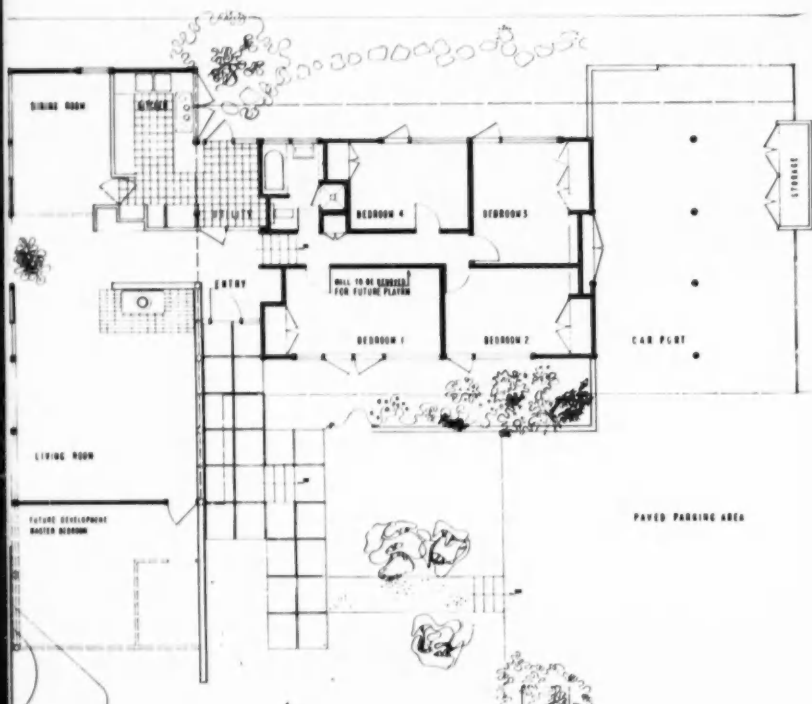
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17. ROLAND'S COCKTAIL LOUNGE IN SAN FRANCISCO BY MARIO L. GAIDANO

18, 19. BAY HILL APARTMENTS IN SAN FRANCISCO BY HENRY HILL

HOUSE IN A SHADED CANYON

By Victor Gruen, Architect; Rudolf Baumfeld, Associate in Charge



With almost the entire site in at least partial shade during the full day, the large amounts of glass area are easily controlled without glare and bring into the building an adequate amount of daylight that would be lacking in the conventional house. The entire ceiling and exterior soffit work is painted white along with the basic building frame and this is important in gaining a cheerful amount of daylight on such a shady site. This large extent of white sets off the yellow siding, the warm gray bulkheads below the bedroom windows and the dark cocoa masonry wall.

This house plans for a separation of children's and parents' activities but with reasonable integration for supervision and for the service functioning of the house. The structure expresses this in the two distinct masses that have been developed. The present bedroom #1 will ultimately be combined with the bedroom hall to provide recreation area for the three children whose bedrooms surround that space; while the parents, in the ultimate plan, will have their bedroom suite abutting the living room area. The change in levels emphasizes this feeling, as the house steps upward and follows the natural inclination of the ground.

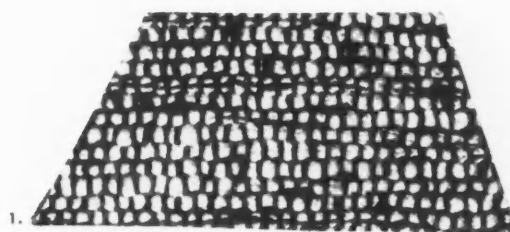
The structure is basic post and beam with exposed 2-inch plank ceiling serving as the support for roofing materials above. The beam system from the lower mass interlaces with the high-ceiling beams of the living room and forms an effective angle bracing in this plane. The glass sections and the wall panel sections are distinctly separated and identified from one another by structural members. The interior walls are mainly plastered. The forced air

(continued on page 34)

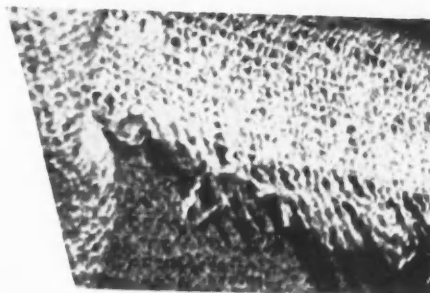
PHOTOGRAPHS BY JULIUS SHULMAN



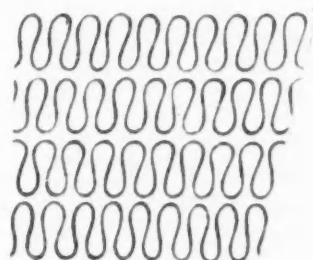
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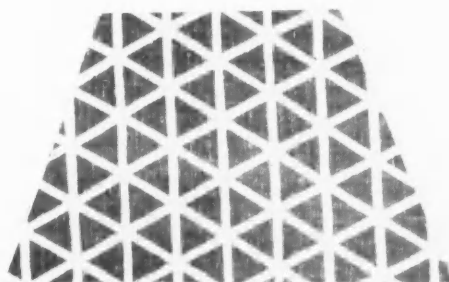
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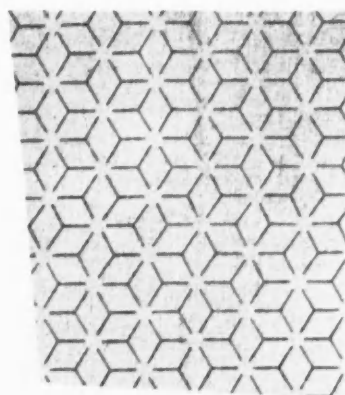
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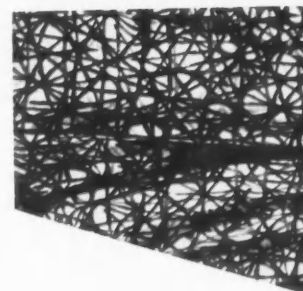
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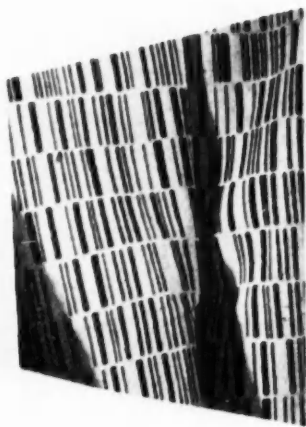


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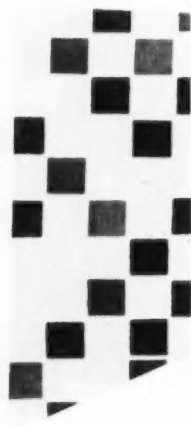
This represents only a small part of the excellent collection of modern fabrics now available to the contemporary minded public. The best of the designers have been attracted to this field and the appreciative consumer has made it possible to develop economically not only a wider range but a richer selection at prices which have been adjusted to the reasonable budget.

1. Rough tweed upholstery in black and white, using mohair, wool and cotton by Marianne Strengell.
2. White all rayon casement fabric by Marianne Strengell.
3. Lines in dark brown on ecru background on Belgian linen, Peruvian linen, Italian silk and sheer silk shantung by Carlo Gotsche for Silkar Studios, Inc.
4. Simple triangles dark red on ecru background; available in linen or silk; by Pierre Kleykamp for Silkar Studios, Inc.
5. A three-dimensional design on ecru background with black thin-line overprint; available in Belgian linen, Peruvian linen, Italian silk and sheer silk shantung; by Pierre Kleykamp for Silkar Studios, Inc.
6. *Network* an all-cotton fabric with a close, all over cross-hatching of black on a two-toned background in various color combinations. Cohn-Hall-Marx Company.

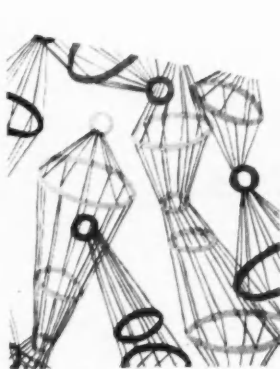
fabrics



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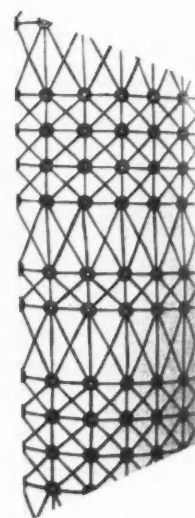
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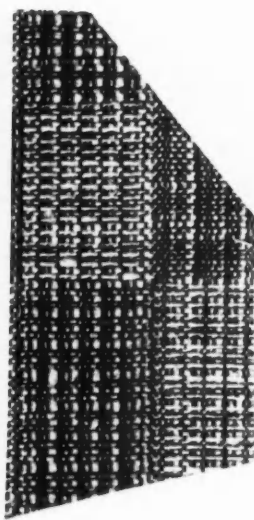
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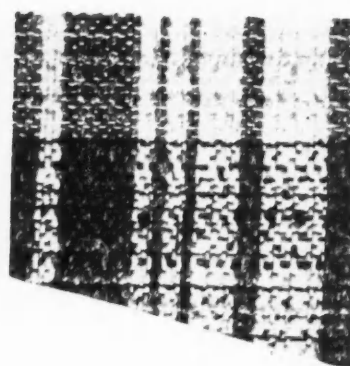
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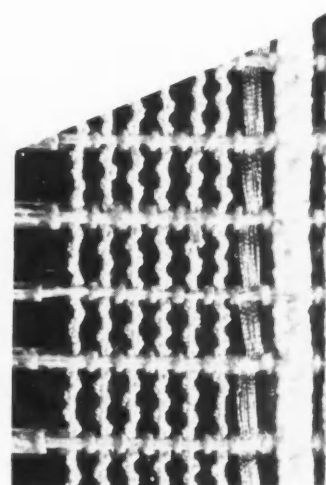
17.



18.



19.



20.

7. *Lines* in yellow, raw umber, turquoise, orange or sepia on natural 54" wide linen and cotton crash; on wallpaper in blue on ochre, sepia or yellow on white, and white on charcoal gray; by Alexander Girard for the Herman Miller fabric collection.
8. Brightly colored little squares in carefully balanced arrangement; available in natural or bleached linen or sheer silk gauze in several color combinations; by Alexander Girard for the Herman Miller fabric collection.
9. A hand printed cotton and flax for Hexter.
10. *Lacy Leaves*, a hand printed cotton for Hexter.
11. *Buttony Net* on natural Belgian linen in turquoise, copper and black, or colors custom matched; from Elenhank Designers.
12. *Stone to Stainless* sheer silk and bemberg silver gray on white, copper on gray, purple on beige, or colors custom matched; from Elenhank designers.

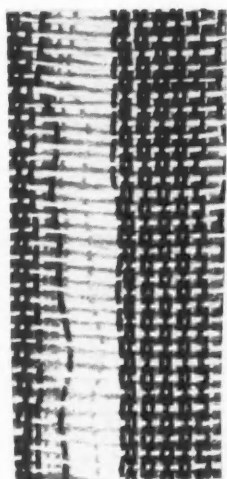
13. *Larsen's Weave* jute and viscose (sheer casement) in black and natural; from Arundell Clarke.

14. *Maori Dance* printed on silk spice (noil); colors to order; from Arundell Clarke.

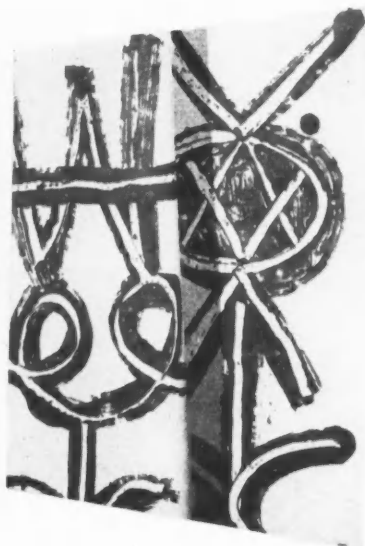
15. *Carnoustie Plaid* linen and cotton for upholstery or drapery, three color-ways; from Arundell Clarke.



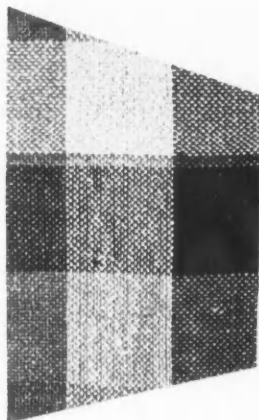
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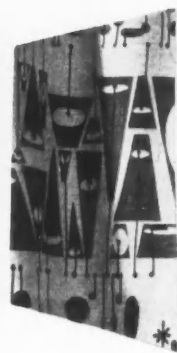
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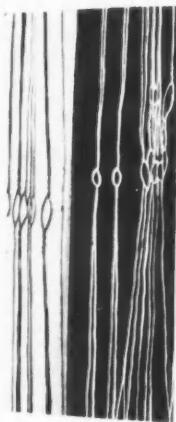
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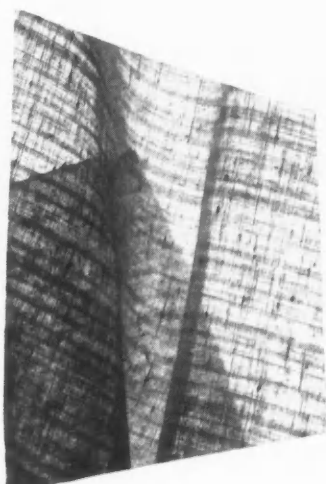
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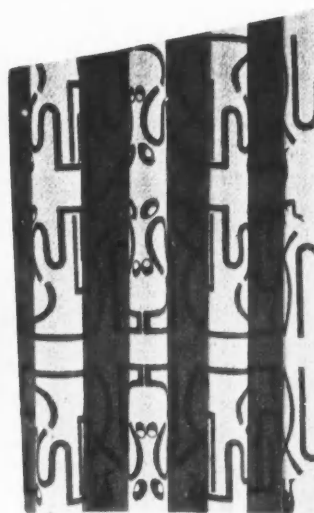
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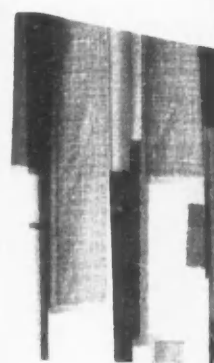
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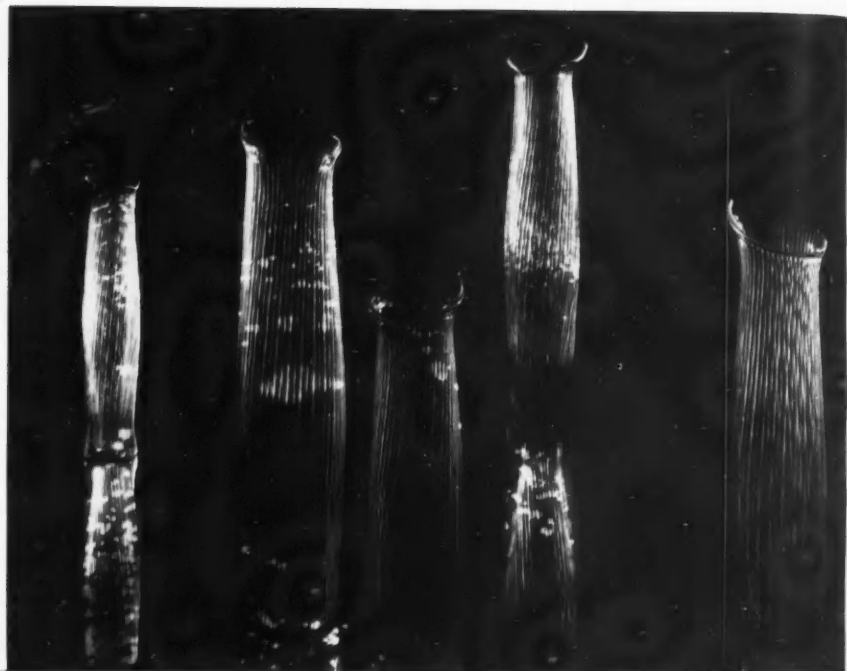
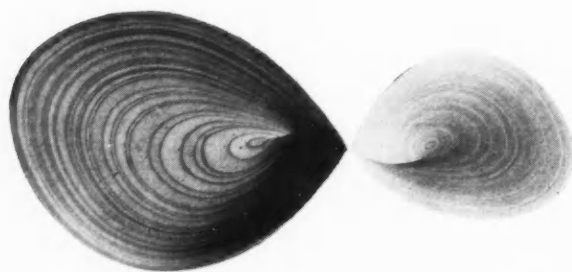
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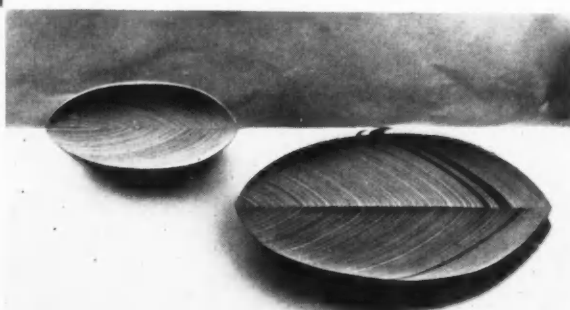
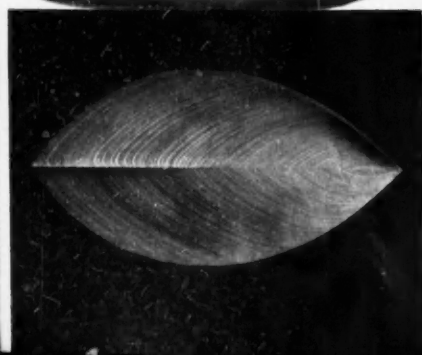
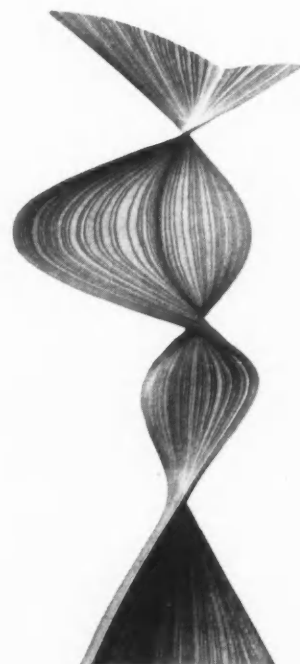
17. *Semaphore* two-color print on natural linen by Ruth Adler for Adler-Schnee Associates.
18. New damask; slubby white linen over black warp; from Jack Lenor Larsen, Inc.
19. *Black Sheep Wool Plaid*; the warp is cotton and silk in black, oyster and taffy the plaided weft is all wool with bands of black and white wool; from Jack Lenor Larsen, Inc.
20. Handwoven Bamboo Blind of cotton, linen, rayon and metal warp in many colors; from Jack Lenor Larsen, Inc.
21. *Fibra* available in brilliant colors and multi-color combinations; a design of movement, tall in scale, printed on Belgian linen; designed by Eszter Haraszty for Knoll Textiles, Inc.

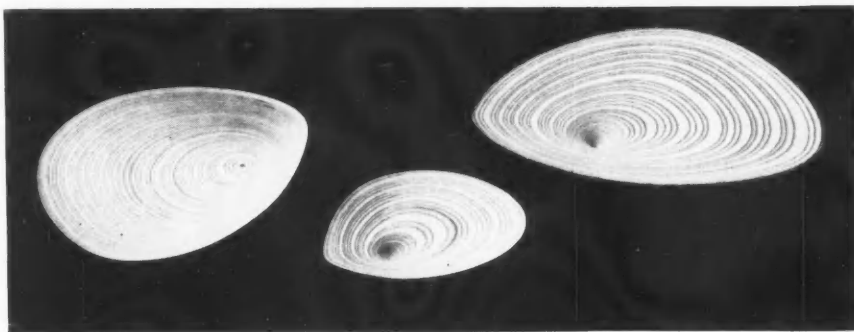
22. Kerry linen of heavy flax and cotton in brisk color combinations: yellow and black; persimmon and black; brown, black and white; gray, black and white. Developed exclusively by Knoll Associates, Inc.
23. *Woodcut* from the Goodall Collection.
24. *The Siamese Ballet* a hand-screened fabric by Edward Daly Brown for the Stimulus collection of Schiffer Prints, Division of Mil-Art Company, Inc.
25. *Bacuba* available on linen, antique satin, yarn dyed, hand screened printed in various color combinations; by Joel Robinson for the Stimulus collection of Schiffer Prints, Division of Mil-Art Company, Inc.
26. *Color Corral* on linen, antique satin, casement sheers, hand screen printed in various color combinations; by Joel Robinson for the Stimulus collection of Schiffer Prints, Division of Mil-Art Company, Inc.



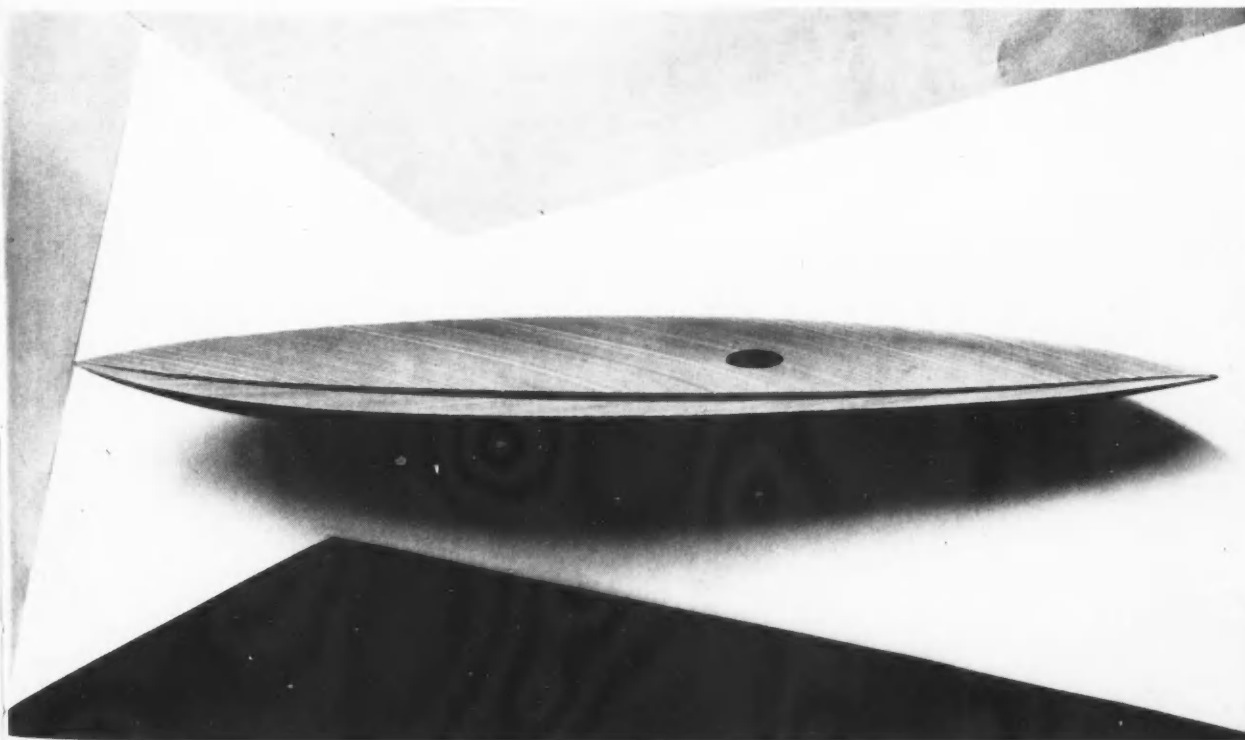
Forms in glass and plywood

by Tapio Wirkkala





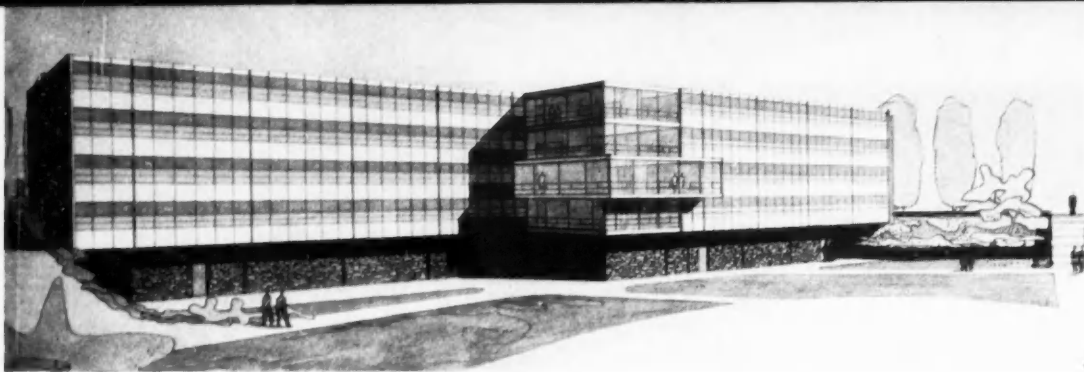
PHOTOGRAPHS BY AARNE PIETINEN, OY



The Finnish artist Tapio Wirkkala, one of the finest European craftsmen, works principally with glass, crystal and plywood. While his pure forms do not evolve from geometry, they are nevertheless generated by nature and are actually invented natural forms. He finds in plants and minerals the suggestions of fantastic and beautiful forms which he translates through his media into the objects shown here.

Wirkkala has an extraordinary delicacy of taste and a judgment of his materials characteristic of the great craftsmen. Occasionally the objects are useful bowls and platters and vases, but by their nature they need be nothing other than objects conceived by a beautifully refining mind.

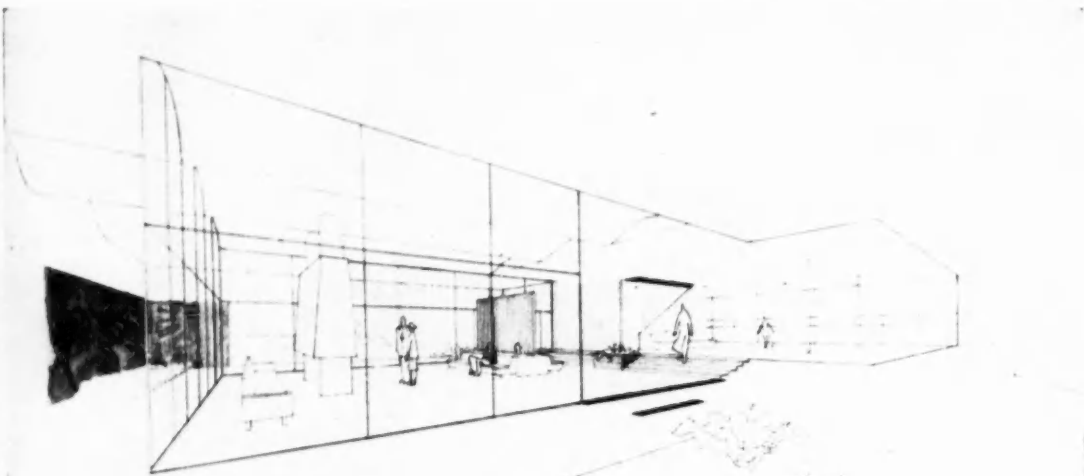




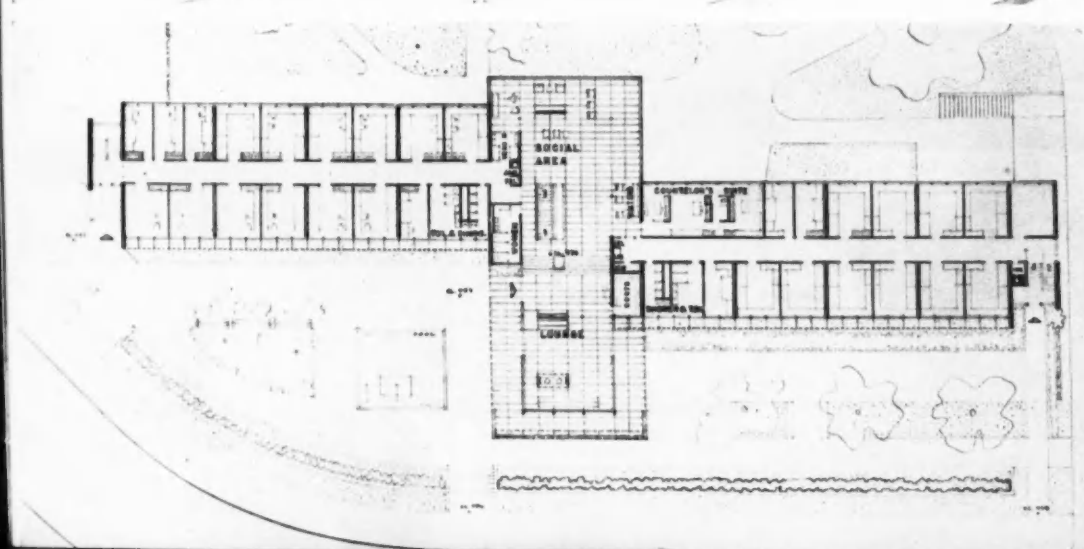
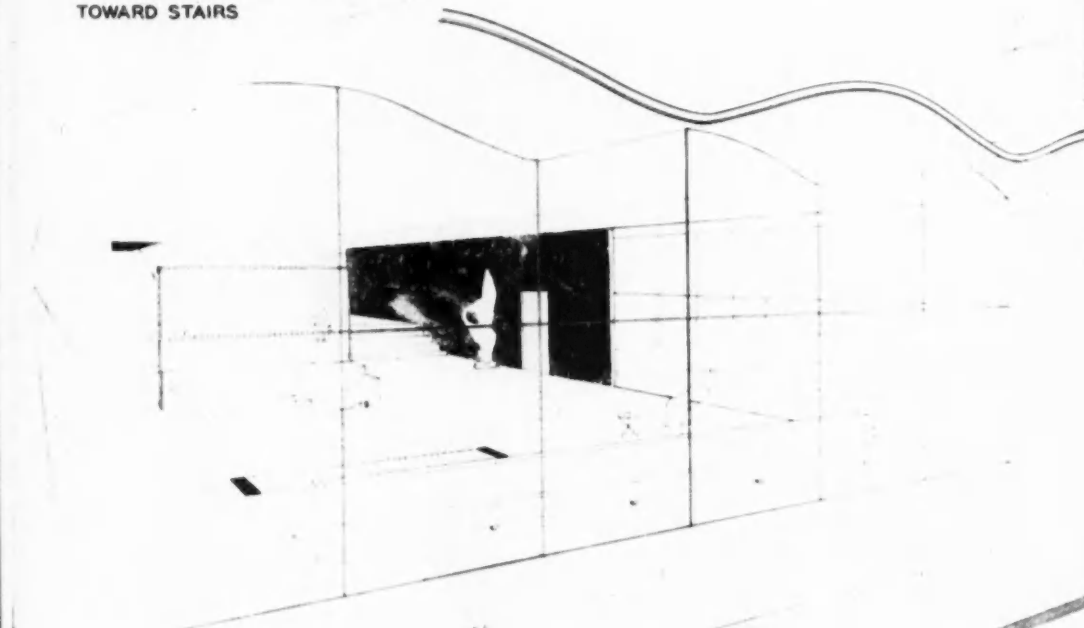
An Undergraduate Dormitory

For the Carnegie Institute of Technology

By Mitchell and Ritchey, Architects

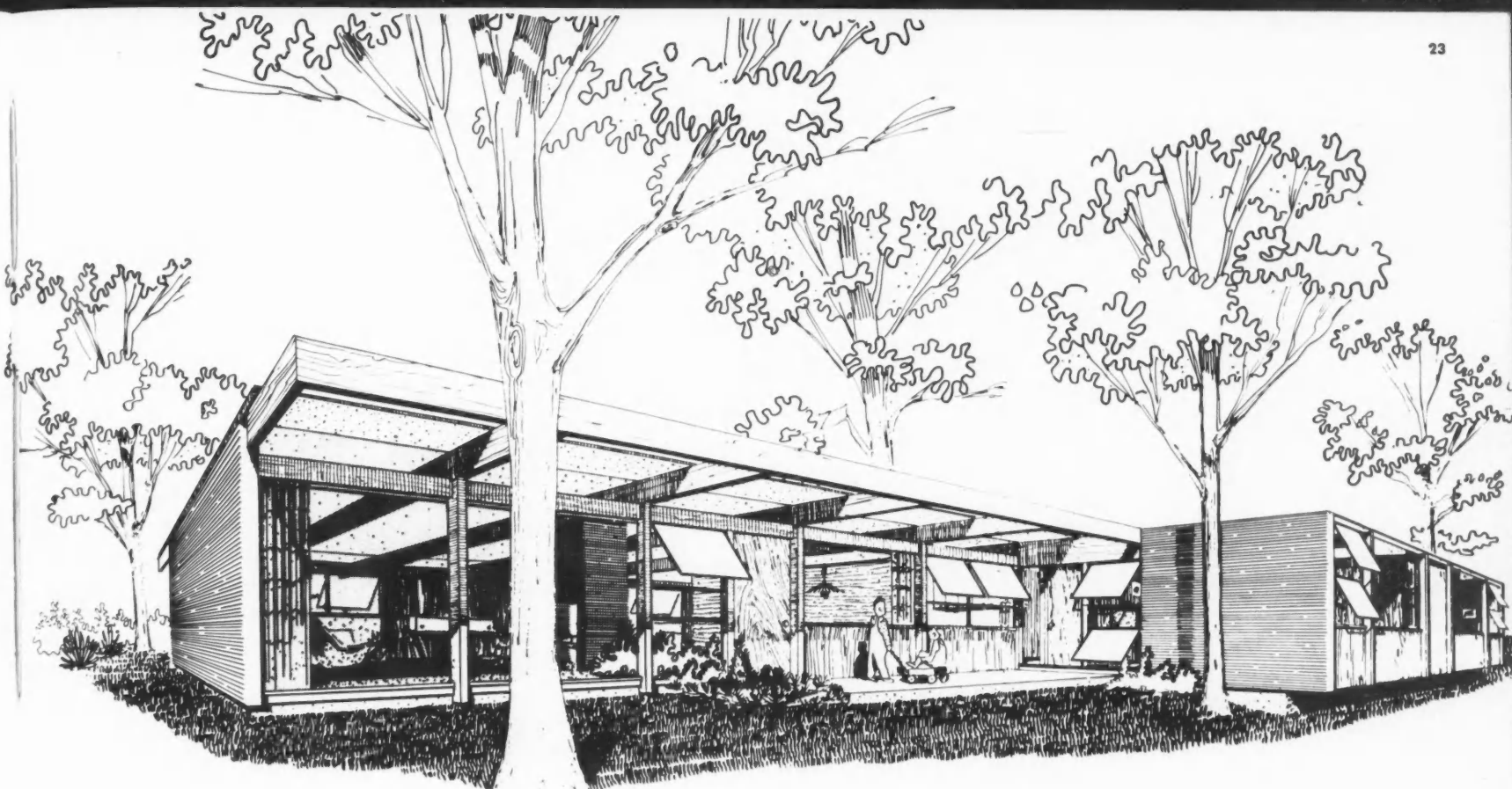


PERSPECTIVE OF LOUNGE
TOWARD STAIRS



This building will provide facilities for 200 male students in 36 single rooms and 82 double rooms. From the side of the street, it will show three floors and from the Tech Bowl side four floors (three and one-half for rooms and a half floor divided for storage and basement.) Besides the large main lounge (one 40' x 50' and another 40' x 28') each of the other floors will have its own smaller lounge. At the level below ground level, due to site conditions, additional provision has been made for visiting men's and women's rest rooms, recreation areas, etc. Vertical circulation is provided by means of a central stair connecting the social and lounging areas and by terminal stairs at extremities of the structure.

The construction will be of concrete slab with generous use of glass. The building is so designed that the contractor will be able to utilize the lift-slab method thereby eliminating expensive and time-consuming work. Vertical plumbing and heating utility risers and returns are planned so as to be readily accessible for repairs and replacement. A large part of the furniture for the dormitory and rooms will be built in.



Suburban House

Designed by Louis H. Heubner, Architect,
of Glass-Heubner Associates

This house was designed by its architect-owner primarily to do two things: (1) economically package space, and (2) provide the means for controlling that space to the maximum with a minimum of effort and expense.

Two shelves were made on a hillside; one for the house, the other for the carport. The natural growth was disturbed as little as possible, but the site was made to fit the house.

The structure consists of flat roof supported by beams on posts, twelve feet on centers, with exterior rod bracing. All walls, transparent or opaque, are completely non-load bearing, and may be altered to suit changing family needs, or the requirements of a new owner. Interior partitions, also non-load bearing, are of clear cedar on staggered 2" x 3" studs for sound-proofing. Exterior opaque walls are 4' x 8' panels of 1 9/16" Cimento board. The only fixed portions of the house other than slab, frame, and roof, are concentrated near the center. They are the kitchen and bath placed back to back, and the conical brick fireplace.

In plan, the southern half of approximately 700 sq. ft. is actually a one room apartment for two with spaces for study, living, dining, sleeping; all with a view of the magnificent valley and a portion of a lake, one thousand feet below.

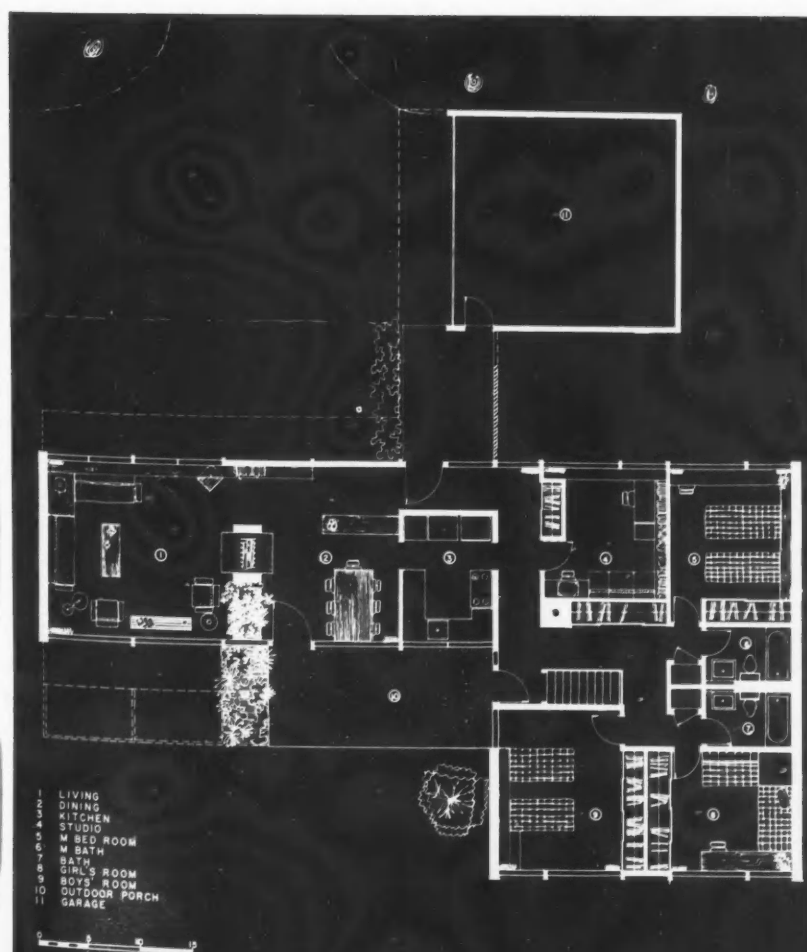
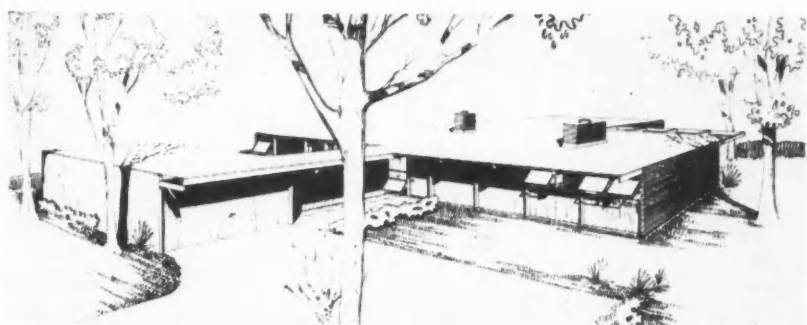
The northern half of the plan, about 500 sq. ft., provides small sleeping spaces for children, an entry, bath, laundry, and small furnace and work room. Space within the two basic portions of the house is divided wherever possible with storage units and furniture rather than solid walls, thus increasing the apparent size and interest of the space, and decreasing its cost.

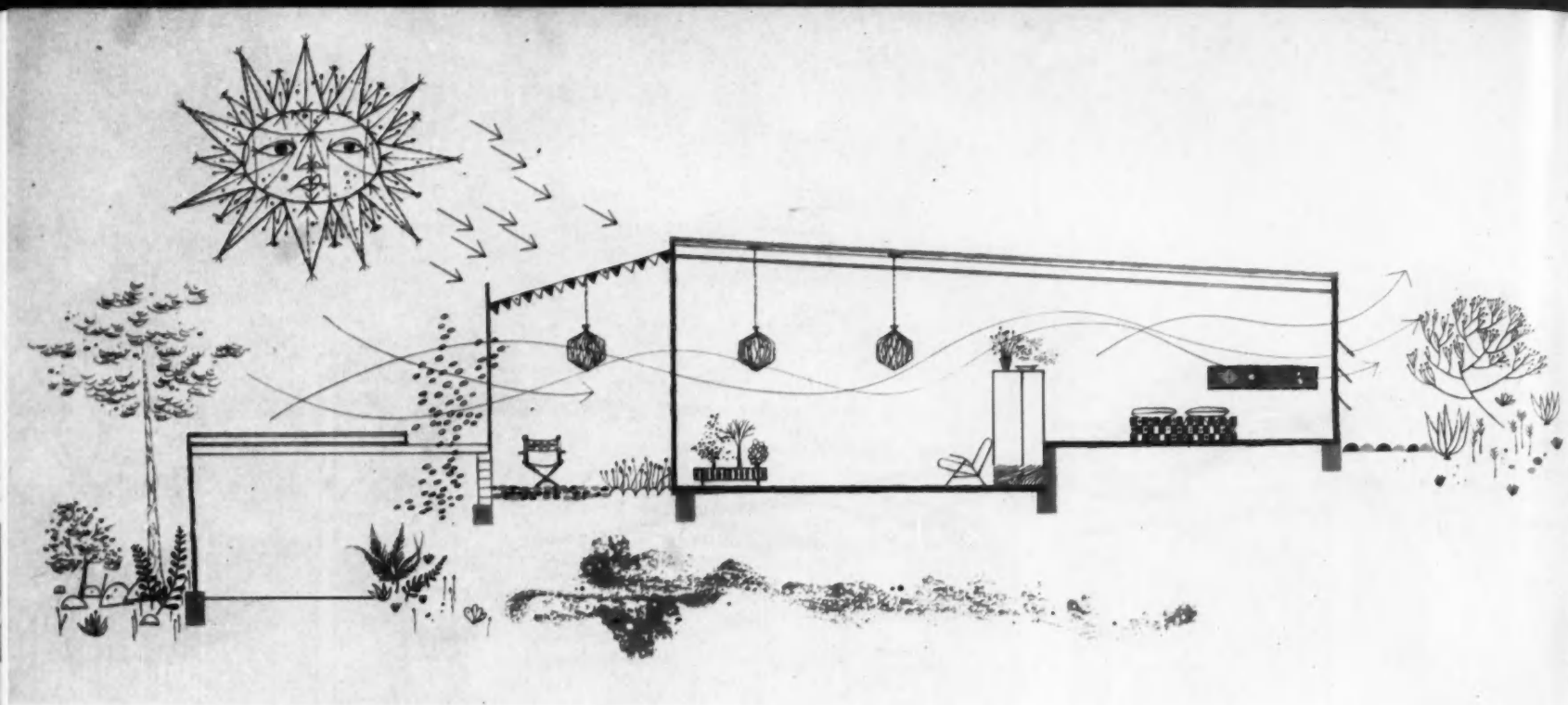
Sun control during the summer for the south glass wall is achieved with awnings, adjustable to weather and temperature changes, yet less expensive than fixed overhangs. Transparency control for the glass areas is provided by white muslin draw draperies.

In general, interior color areas where they are large and fixed, are light, neutral hues; where they are small and/or mobile they are deeper or more intense colors.

Corrugated plastic skylights admit natural light to the interior bath and kitchen during the day, and artificial light from six suspended flood lamps during the night. The round, interior posts are solid maple, articulated at floor and ceiling by steel pins.

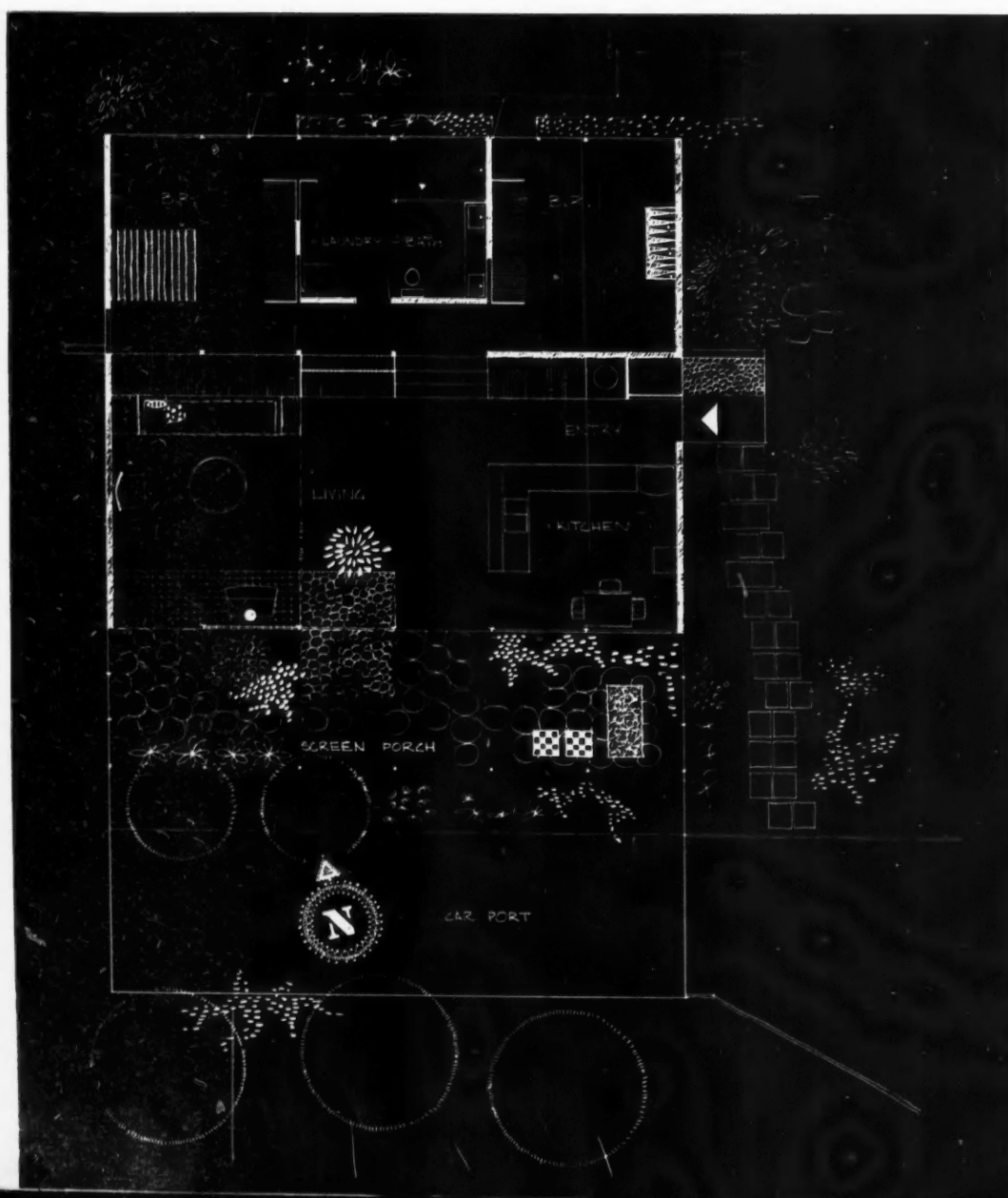
The carport structure is of standard steel scaffolding sections and couplers. Light weight pipe trusses support 3" x 6" and 3" x 8" purlins over which a corrugated aluminum roof is bowed, giving it added strength.





STEEL FRAME HOUSE

By Kipp Stewart, Designer



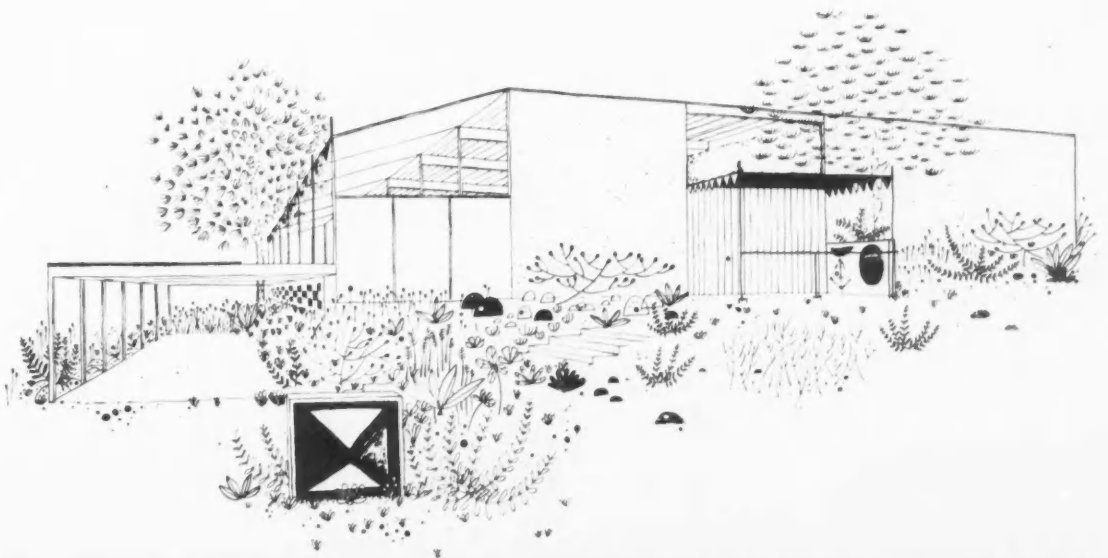
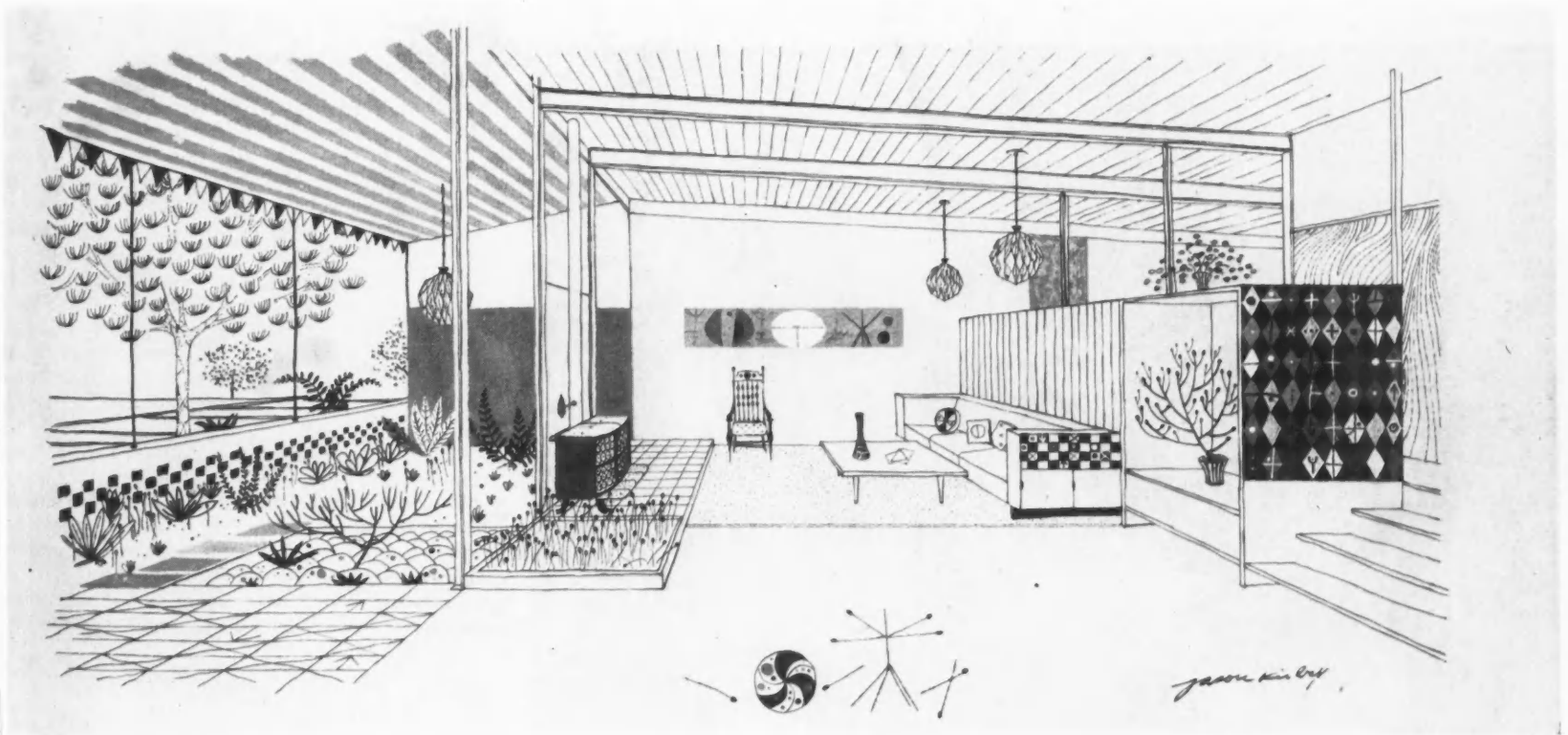
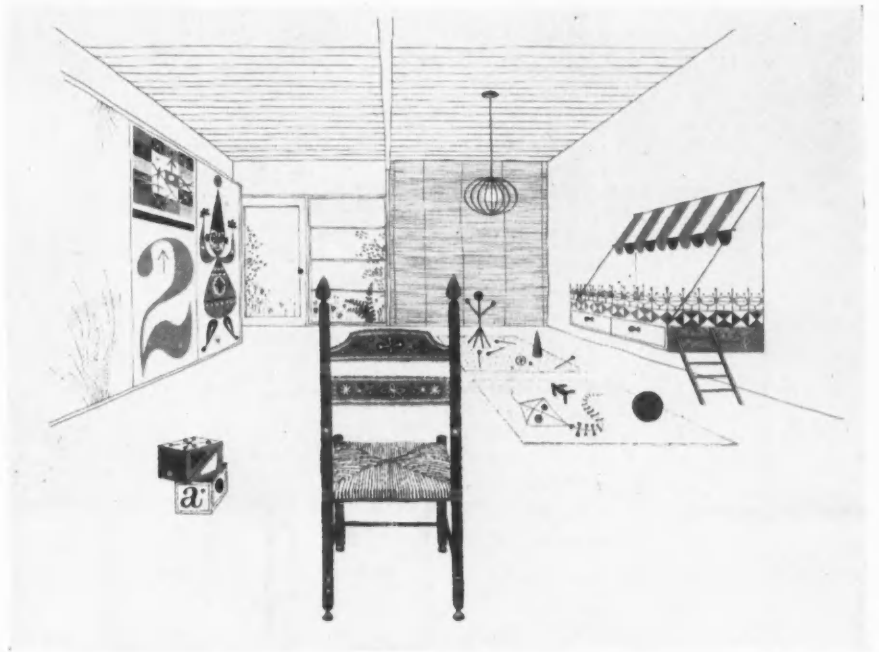
Planned for a couple with one child, this steel frame house is intended to make the most of a limited budget and sloping building site conditions. The contours suggested parking and house on several levels, and it seemed that this would also allow a feeling of greater separation of areas in a nearly square open plan, thereby certain economies are effected: the low masonry wall at the screened garden serves as support and lateral brace for car port structure, and the change of level within the house allows the parents' bedroom to be only partially isolated (by the low cabinet illustrated) and still retain its privacy. As the framing section shows, this open arrangement affords both levels through ventilation. An early idea of enclosing the entire house-porch area in a rectangular volume was rejected in favor of lifting the roof toward the glass wall at the south, and dropping the retractable canvas roof over the porch in a sharp tent-like slope, making most of the house more spacious (ceiling reaches 13' at glass).

The kitchen is screened by an L shaped cabinet 6' high; groceries brought in the front door are deposited next to sink or refrigerator through a sliding panel in the cabinet at entry.

The steel frame (3 1/2" T columns, 4"x8" I beams at 7' centers) will be painted white, east and west panels white stucco, ceiling of 2" Hemlock or Fir, canvas orange, yellow, and white, concrete slab sprinkled with white marble chips; in short, all material and color combinations are aimed at a very light and fresh result.

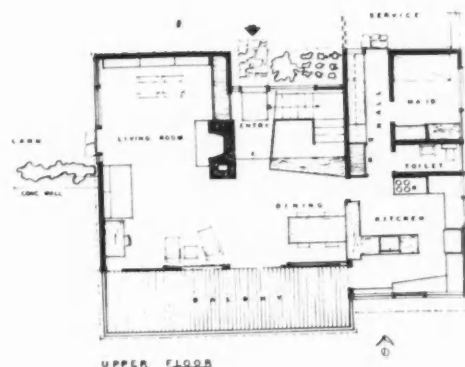
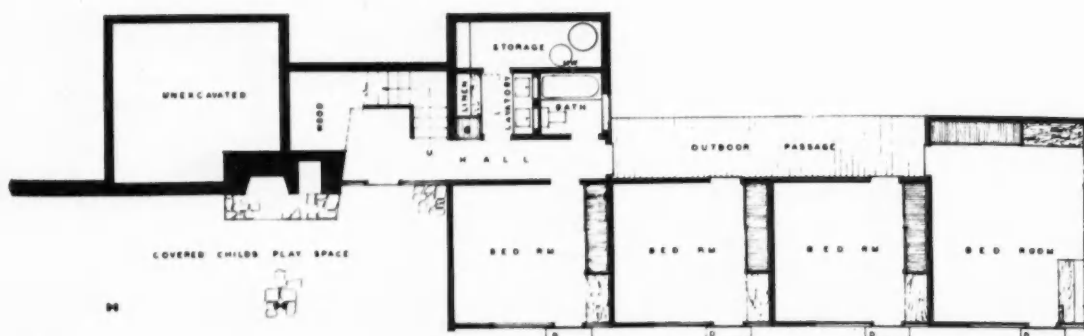
Mackintosh & Mackintosh, Engineers

Jason Kirby, Graphics



summer house

By Frederic S. Coolidge, Designer



Designed as a summer home for a woman, her children, and their families, this house is situated on the north side of a lake, on a hill which slopes to the south, and backed by woods of cedar and fir. The drive to the site approaches from the north, and one cannot see the house or its site proper until reaching the upper lawn. Upon entering one is met by the whole scheme, the view in front, the living space to the right, dining space to the left, and stairways leading to the bedrooms. Across the south side of the living-dining space runs a balcony with a door at the end leading to the kitchen thus facilitating dining outdoors. The kitchen also to the south, with the view, has its own service entrance, bedroom and bath.

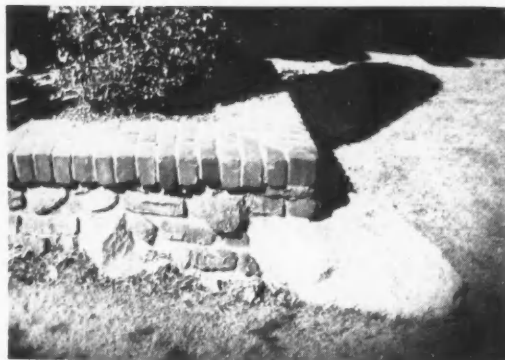
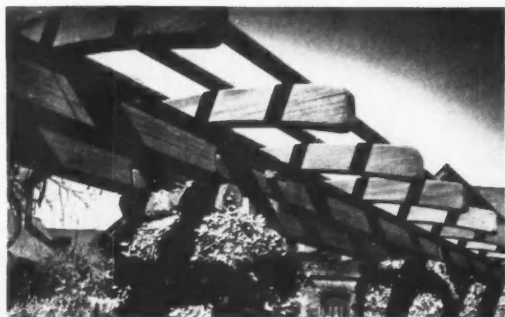
To the right, down the stairs are three bedrooms, with a fourth one in the future, all facing south. Each has a separate door opening out to the lower lawn. Behind is a covered walkway leading to the house proper, to the stairs, and to a lavatory and bath. On the lower level there is a large covered outdoor space which has a fireplace and serves for the children's play and for informal eating.

The house, with the designer's fee cost approximately \$7 a square foot.



RIGHT: FROM PORCH OF THE CULBERTSON HOUSE, BUILT IN 1897 ON ARROYO SECO, LOOKING TOWARD A 1911 GREENE & GREENE HOUSE.

REVIVED INTEREST IN CRAFTSMANSHIP LEADS STUDENTS BACK TO THE GREAT GREENE & GREENES, WHO LAVISHED AS MUCH CARE ON A TRELLIS AS AN INTERIOR DETAIL. ORDER AND NATURALNESS MARK THEIR WORK, A SINCERE USE OF WOOD, AND SENSITIVITY TO BRICK AND STONE.



ABOVE: CORNER OF THE HOUSE.

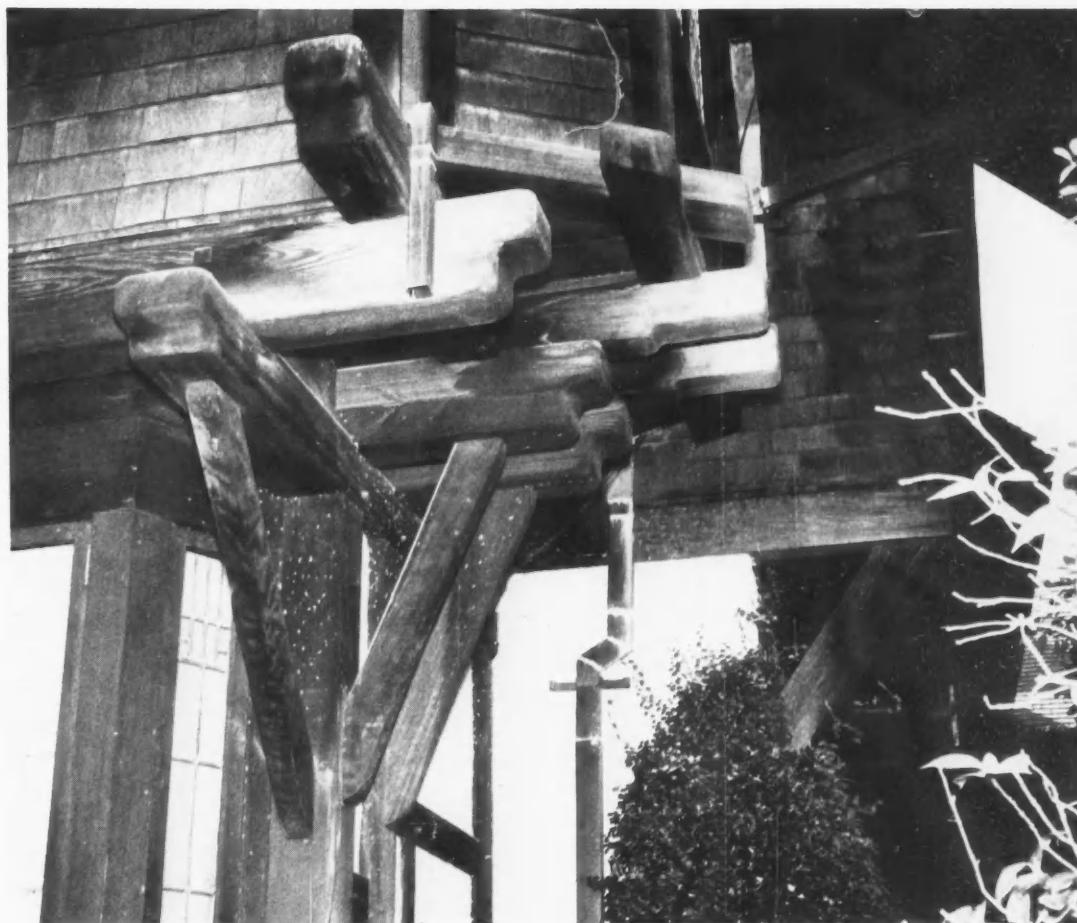
PLANTING WELL, WHICH RECEIVES WATER FROM DOWNSPOUT

RIGHT: WHILE WORKING IN THE CONVENTIONAL ENGLISH COUNTRY HOUSE STYLE WITH LEADED WINDOWS, THE GREENES WERE DEVELOPING THEIR OWN VOCABULARY, WHOSE OPENLY EXPRESSED STRUCTURE OWES MORE TO THE JAPANESE THAN TO THE ENGLISH. BEAMS ENDS, ALWAYS A CONCERN WITH THE GREENES, HERE RECALL THE HAND RATHER THAN THE MACHINE, AND A LOVING HAND, WHICH UNDERSTOOD THE MATERIAL IT SHAPED.



notes on greene and greene

By Esther McCoy



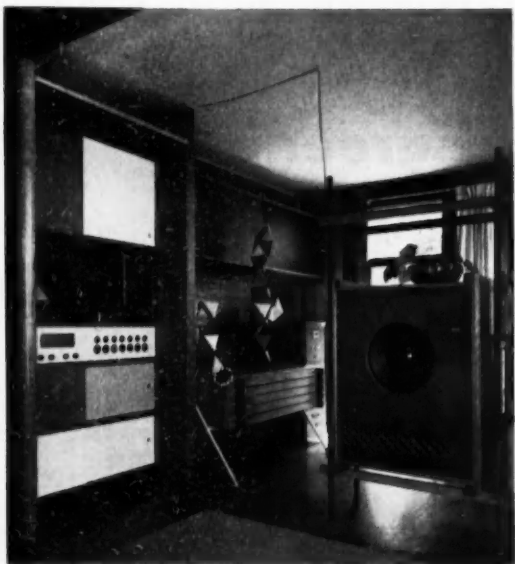
PHOTOGRAPHS BY JULIUS SHULMAN

The James A. Culbertson house was the first of three on the Arroyo Seco designed by Greene & Greene. Built in 1897,* it indicates that the Greenes began developing their design vocabulary while working within the limits of the conventional house. It grew in time into a language, which they were to use with great flexibility.

While Frank Lloyd Wright looked upon each design as an exception, which challenged him to find a new solution, often involving a new system of construction, there is a structural continuity in the work of the Greenes. They did not depart from their language, they deepened it.

The house was an opening statement, made by two young men turning thirty. Charles Sumner Greene and Henry Mather Greene were born in the seventies in St. Louis, were educated at MIT, practiced briefly in the East, and in 1894 opened their office in Pasadena.

The Greenes were part of the craftsman's movement, and its expression is evident in the honest use of materials, which from the first characterized their work. What lifted the architects above any movement was more than their sincerity, it was their understanding of a house as a total thing. In their work nothing stands out as a detail, although some of their solutions are miraculous.



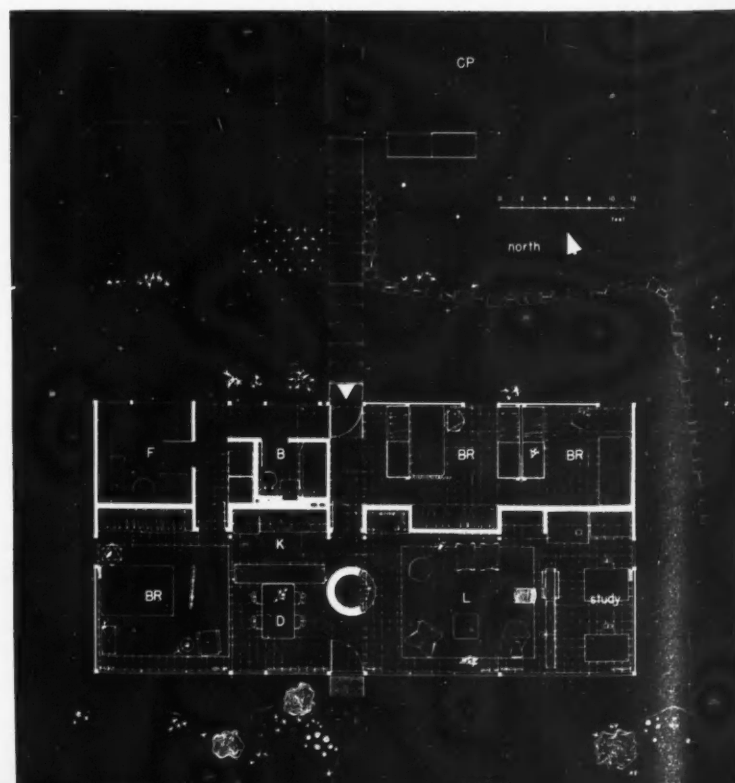
HOUSE

By Wendell H. Lovett, Architect



This house built on a suburban lot in the Middle West has been given a feeling of privacy through the use of brick walls facing neighbors. The large glass areas are on the other elevations. Structural units are of laminated wood to prevent shrinking and warping in the Mid-Western climate. Thermopane has been used throughout the house to make possible the use of large glass areas.

The generous living-dining area is divided by a two-way fire place and a planting section. The rest of the house is compact in design between three bedrooms and a small studio that can conveniently be used as a guest room.



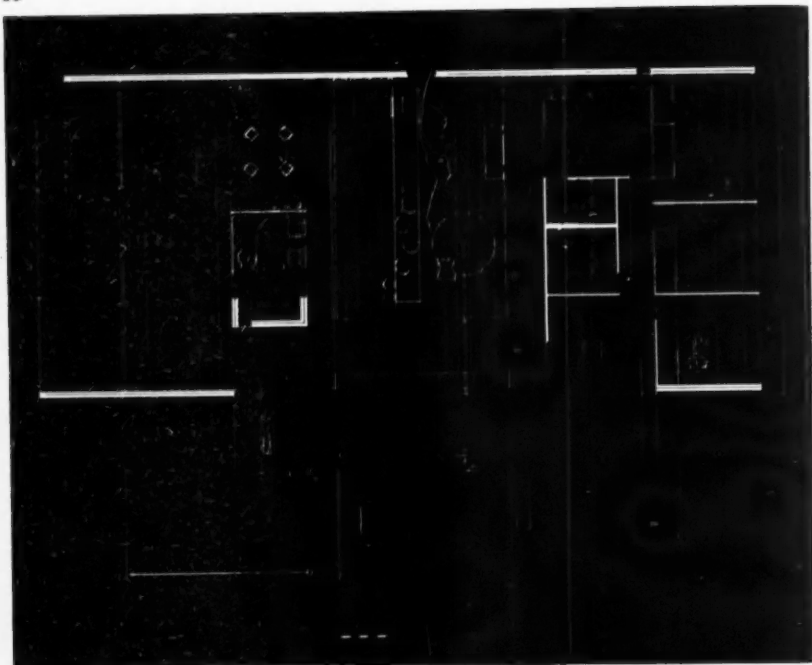


PHOTOGRAPHS BY DEARBORN-MASSAR

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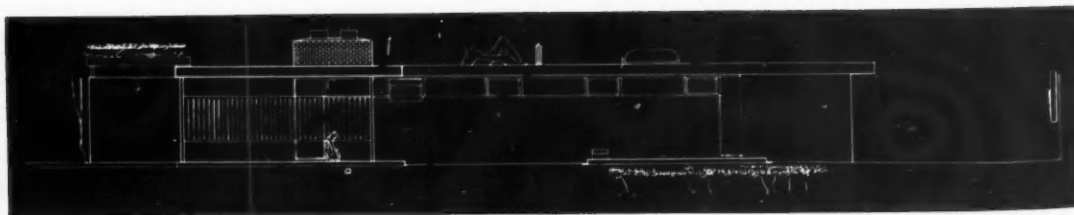
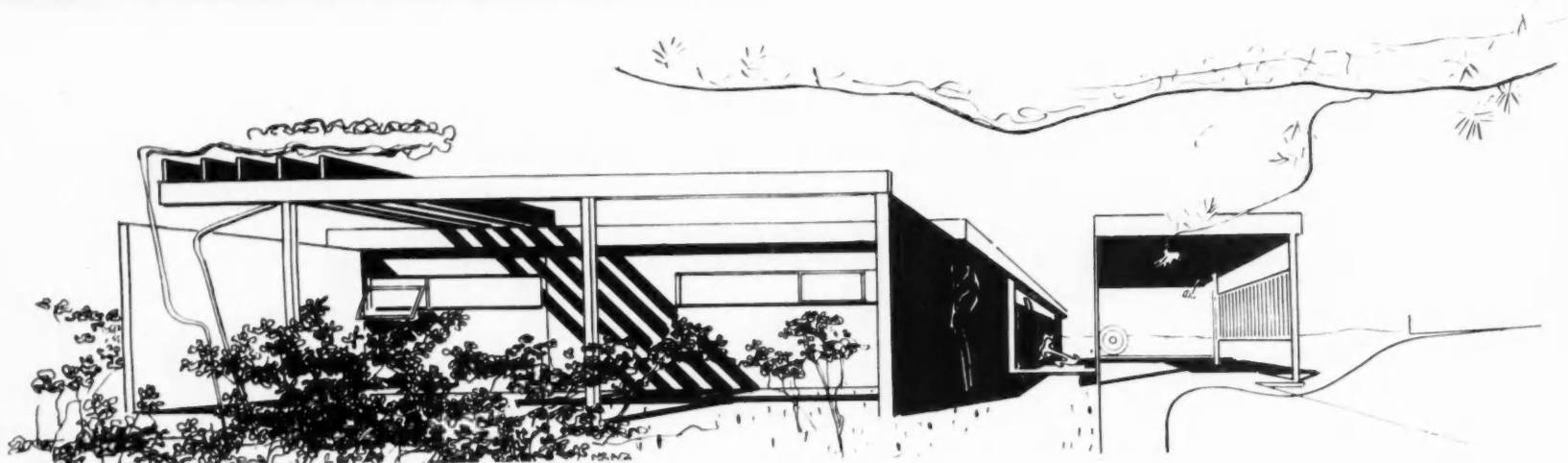


BY THE ARCHITECTS COLLABORATIVE

JEAN B. FLETCHER
NORMAN FLETCHER
WALTER GROPIUS
JOHN C. HARKNESS
SARAH HARKNESS
ROBERT MCMILLAN
LOUIS A. MCMILLEN
BENJAMIN THOMPSON

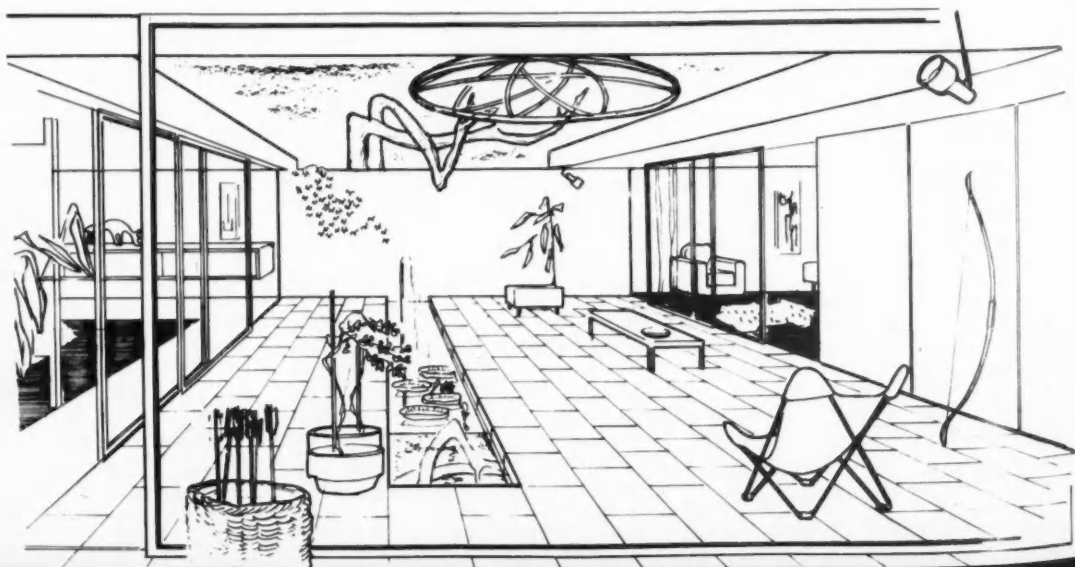
CHESTER NAGEL

house around a court



The design is essentially one of a focus inward upon a controlled-conditions open core. Privacy is the dominant objective with nature being brought into the frame. There is space for the children and freedom for larger gatherings. In the court itself, the principal elements are the slender sliver of a pool, the open sky, plants, marble slab tables.

A wood lattice canopy of precise geometrical arrangements is suspended from a cantilevered beam, floating over the court to give skypattern and shadows. With the overhangs and the trees, the canopy will give scale to the ceiling of the sky. Twin domes over the bathrooms give abundant daylight. The children's exterior paved "play square" takes the brunt of noisy wheeled activities, where the neighbors are met and entertained. The children have their common hall room for indoor play. Basement is under the living area only.



ceramics factory

By A. Quincy Jones & Frederick E. Emmons, Architects

Structural Engineer: Richard Bradshaw, General Contractor: Morris S. Pynoos



To design a factory, including the necessary business offices, display space, sales area and design studio, for the manufacture of fine china and decorative pottery.

The main shop area of the factory was originally designed with the roof as a clear span of 99 feet. In the final working drawings, this space was cut to a double span with pipe columns down the middle of the space, which saved some \$5,000 in construction cost. The building is designed around the use of Ross-Carter tapered beams used in an inverted manner with the wood roof joists framing into the webs.

All factory spaces are adequately lit, both with artificial and natural light, with daylight introduced through skylights in all the working spaces as well as by means of a full north wall of glass set in metal frames. A feature of this wall is the provision of an outside stair leading to an observation platform, which allows visitors to view the plant without disturbing the craftsmen.

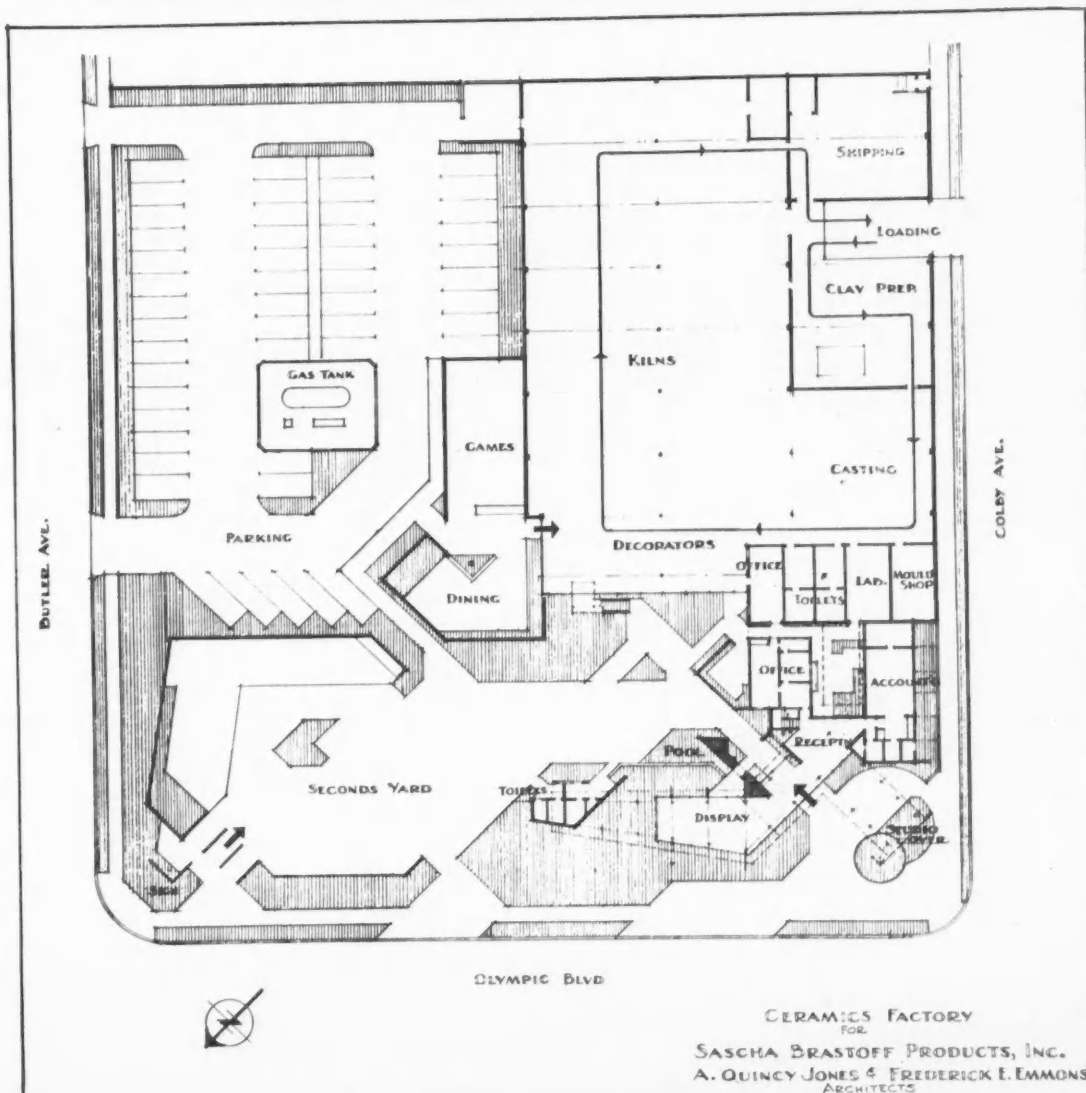
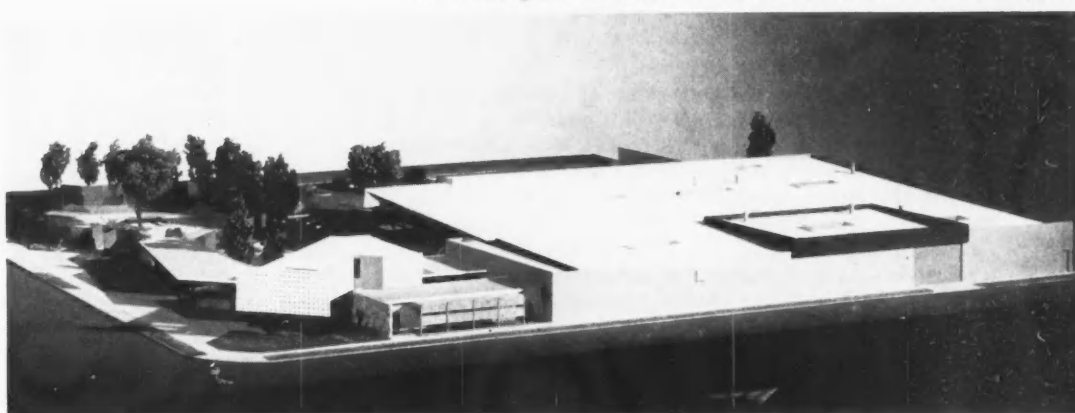
The interior of the factory is divided into spaces for offices, locker and toilet rooms, laboratory, mould shop, etc., by means of concrete block or plaster and metal lath partitions, and includes a large truck loading dock which may be closed by means of a rolling steel door.

The exterior walls of the factory are of concrete block, waterproofed with pigmented Silicone and finished with Cementex paint, and the roof is of composition with a white reflecting surface. The office and studio portions are of frame and plaster with considerable natural stone facing and the display room is glazed from the floor to ceiling on all four sides to allow views through this area from the street to the factory beyond. Drape tracks are provided in the ceiling in a 6-ft. grid pattern to allow flexibility in exhibiting various items, and both exterior and interior lighting are utilized to eliminate reflection from the glass walls. The roofs on these portions are of green gravel.

Recreation and dining areas are provided for the employees in an enclosed court which includes facilities for lunch preparation, sun bathing and games.

The factory occupies a full city block. Approximately 30% of the property is devoted to parking, with 20% of the property assigned to the second yard for on-site sales, since the potential income from the seconds was an important factor in deciding to build the factory in such a prominent location on what is considered quite expensive industrial land. The display rooms and offices and studio are all designed around landscaped courts, taking every advantage of display possibilities afforded by the location of the project.

The studio for Mr. Brastoff is isolated on the second floor, with a full glass wall facing northeast, and broken at intervals by metal louvers so designed as to prevent early morning direct sunlight from shining into the studio. After mid-morning, the light is the best possible for the type of work being done. When the studio is in use,



ART

continued from page 11

interesting to see what Yunkers will have to say in his next major work.

* * *

The Circle and Square (one of a dozen new galleries which have opened in New York during the past year) is currently exhibiting a sampling of work by young Paris and New York painters and graphic artists. Printmakers include Cyril, whose abstract color etchings suggest the birth and death of galaxies, the action of tidal forces, etc.; Horst Egon Kalinowski, who shows decorative neo-neolithic designs of animals and figures from mythology; and Terry Haass who works in the Hayter tradition with distinction. Of the painters here, the best known is Serge Poliakoff, a member of the Paris "clear form" (freely geometric) school.

At the Artisans Gallery (also new), a Filipino artist, Igarta, is showing watercolors in which puffs of pink, yellow and black exploding and deliquescing across the paper suggest coral forests, biological organisms, or the jungle with its great rotting trees, densely twined vines, airplants and orchids. This is a kind of flux painting, and, like Knud Merrild, Igarta sometimes coaxes his colors a little to create definite shapes: the giant cactuses of the Southwest, a cloud, an outside streaked and speckled egg. Egg is the key word, for these watercolors suggest processes of birth and proliferation.

Another new gallery is in the studio of Lotte Jacobi, a first-rate photographer, widely known for her portraits of artists, scientists and intellectuals. Miss Jacobi, who has collected paintings and other works of art for many years, has decided to exhibit the work of older artists whom she feels have not received the attention they deserve, young artists of promise—any artist whose work she likes. Outstanding in her first selection: Benno's delicate, semi-abstract watercolors with their wisps of erratic, skipping, darting line; Josef Scharl's ink on rice paper drawings of faces and figures, some sensitively curvilinear, others brusque and angular; Werner Scholz's severe expressionist pastels. Scholz is a mature, powerful artist totally unknown in this country and insufficiently known in Germany where he lives. All three are excellent draftsmen. A gifted young American, Robert Emmett Mueller, is represented by *Blue Schema*, a somberly exultant abstract expressionist oil.

MUSIC

PETER YATES

A visitor from the Philippines demonstrated to me not long ago a musical instrument, which he calls a *celline*: an inflated pig-bladder held between a steel wire and a hollow bamboo pole, the bladder serving also for the bridge. The wire is fingered in the air, without any fingerboard, and set in vibration by a cello bow, producing an harmonic scale of $4\frac{1}{2}$ octaves and a tone persuasive enough in the first minutes of hearing, though soon tiresome, and sufficiently resonant to have been heard in Carnegie Hall, where he exhibits reports of having played it. My acquaintance claims to have invented this instrument; and I shall accept his credentials, although I have found in a XVII century Dutch painting at the De Young Museum at San Francisco, where lately I passed several appreciative hours, an instrument of nearly identical design but with a curved wooden frame instead of the bamboo pole, so that the volume, whatever one might think of the quality, must have been less.

Inventors are continually devising, for better or worse reasons, new means for the production of governable sound. The modern orchestra is not the summation of all possibilities of instrumental design, nor did new examples cease with the creation of the saxophone, the tuba, and the sousaphone. Still to come were the electronic instruments. A school of composers, or it may be two schools or possibly three, in Europe and America has recently begun to conceive esthetic sound-creations, to be or not to be denominated music only after an extended critical examination, by the distortion of sounds previously recorded on tape and then rerecorded at higher or lower speeds or frequencies and by mechanical alteration, splicing, stretching, and other abuses of the tape. Henry Cowell

has written, persuasively as always, of these experiments; Otto Luening of Columbia University has participated in them; and John Cage, the composer by innovation, stands their advocate. To counter any merely tentative objections I might say that I see no reason why, if Haydn, Mozart, and Beethoven could write compositions to be played by mechanical music boxes, present-day composers should hesitate to do the same for any other mechanical or electronic means.

Modern harmony, however stretched theoretically, has long since ceased to accommodate the scales which may be obtained on such electronic instruments as the theremin and what is called *ondes martinon*, or more simply by combinations of such sound-producers as wood blocks, siren, metal rails, cloud chambers, and lion's roar. Musical compositions involving some or other of these means are available on commercial recordings, among them the well-known *Ionization* by Varese and the less celebrated but esthetically superior Thirteenth Symphony for percussion by Lou Harrison. Percussion has the advantage over the electrical instruments that the listener knows, apart from harmony, where he is with each sound; the theremin and *ondes martinon* like the electronic organ suffer in resembling too closely and trying too dutifully to compete with instruments of a more decided personality and established tradition.

To these could be added such devices of confused direction as the electronic clavichord, using heavy iron plectra and a separate electrical pick-up for each string, which has been put together by a self-trained Los Angeles inventor in the happy hope that he may some day be able to sound the full range of a symphony orchestra by his keyboard. For such an instrument or for a similar electronic harpsichord good uses might be made to exist, because of the very large range of overtones produced by them naturally, in comparison with the relatively small range of the piano. It is quite conceivable that such an instrument, electronically connected with a sufficient variety of controls or selectors, could offer registrations of tone more varied than those of any orchestra, capable of one fears to think what possibilities of amplification, and not uncontrollable, through multiple couplings, by two hands. Here is perhaps the organ of the future, an instrument infinitely more adaptable to any existing acoustical conditions than the too permanently placed organ, capable of being played by remote control and attached to every billboard.

Arnold Schoenberg during his last years imaginatively carried such an electronic instrument a step further, simplifying it in his description to a small piece of equipment resembling a computer or adding machine, groups of which, dialed to predetermined combinations, would enable musical amateurs to come together, like violists and lutenists of an earlier period, to make music of a tonal subtlety and rhythmic diversity far exceeding any that we know at present. He could see no reason, as indeed there is none, why difficult music should remain difficult and the property of a small class of specially trained persons, when it might become anyone's possession. Like many of us he had ceased to believe in the necessity or advisability of retaining any distinction between performer and audience, being aware that the making of music is in the end more profitable than the mere listening to music. One might retort, in the spirit of Suzanne Bloch, that while it is desirable that every interested person should be able to share in making music, the difficulties of an instrument in part define the pleasure of playing on it, as Santayana in the great summary treatise written at the end of his life speaks of the poet's esthetic pleasure in working with, instead of being able to escape the irascible inconveniences of his language.

In comparison with such imaginative growth of sound-producing organism it will be seen how belated, as no more than a mathematical doubling of the present tonal keyboard, is the argument in favor of composing music in quarter-tones. More fertile devices are already in use, among them the prepared pianos on which John Cage concocts scales of unequal and unlike intervals, with a spread in differentiation of sound from wood block to gong. Any interested person may obtain a kit of rubber fruit jar rings, bolts, washers, and the necessary measurements, together with notated pieces of music and instructions, by writing to the American Music Centre in New York. The experience of playing on a prepared piano is delightful and the compositions rewarding, but the prepared piano

can be accepted as no more than a tentative method of escaping from the limitations of the equally tempered keyboard. Several of these compositions are available as recordings.

In one arrangement of the prepared piano Cage produces intervals as small as an eighth of a tone. Anyone so credulous as to believe that such an interval is too small to be measured by the ear without acoustical instruments will have to accept the fact that I observed a listener at a Cage recital do exactly this, confirming his judgment afterwards by questioning the composer. Much Oriental music relies on the ability of the ear to recognize, if not identify, intervals in scales containing more tones and a more finely divided octave than our own. We are indeed so used to the accommodated dissonances of our enharmonic tones in equal temperament as to be scarcely aware of what is happening when violinists sharpen them, as they do habitually in performance; and we have quite lost the awareness of the keyboard musician of another day, when harmonizing in the meantone temperament, that he must retune the enharmonic notes of his instrument to, for instance, a G sharp or A flat according to the key in which he was about to read.

Instead of our twelve notes in the octave, an exact harmonic division would require more than 50 separate notes. Experimentalists in several centuries have invented harpsichords, organs, and pianos with inconvenient keyboards in the hope of rendering controllable by two hands such an exactly regulated monophonic harmony. The latest and in some ways the most successful of these inventor-composers is Harry Partch.

Keep in mind that the equally tempered enharmonic scale (that is, a scale in which several of the tones pretend, according to the harmony, to be either sharp or flat) is not, either as the end-product of a long refinement or by any other sort of natural selection, necessarily the most harmonious or the best of all possible scales. The ambiguities of the seven-tone harmonic system (diatonic), that is to say, again, its imperfections, have been creatively more fruitful than its sound, which, being alike in every intervals by the inclusion of an equal modicum of dissonance, lacks both the sweetness and the possibility of inflection through different degrees of concord

obtainable with meantone tuning.

The modern composer, following the lead of that prodigious innovator, Joseph Haydn, learned to tease the mind with dramatic plays of modulatory deception through the enharmonic tones; and if one is to believe some practitioners of musical analysis music as a harmonic language consists only of this practice. Or, as others put it with final dogmatism, a harmonious language without this practice is not music.

So one reads in books the complacent murmurings of the professors who claim that all earlier means and methods of harmony were vague gropings towards this ultimate perfection. Or, conversely, that the present breakdown of this harmonic dogmatism, after slightly less than 200 years of predominance, threatens the destruction of the art of music. In fact, as these learned minds might discover by closing up their books and trying to observe the contemporary realities of musical composition, no music depends more on the exactly even chromaticism of the equally tempered scale than the so-called atonal, the polytonal, and, as some like to call it, the dodecaphonal music.

In spite of the technical difficulties of developing a practical keyboard of bringing the entire body of notes and intervals within the expanded scale into the reach of a player with two hands, a present-day American composer, Harry Partch, has taken this possibility as his point of departure. Partch began, in the historic manner, by returning the pipes of a melodeon to produce, in certain registers, a scale of 43 tones in the octave and then inventing a notation and a system of coloring the keys of the keyboard to enable the player, as far as his hands might be able, to control them. The 43-tone scale, though falling short of the full possibilities of tonal division within the octave, comprises all but the least important tones. But the 43-tone keyboard confines the music to be played on it very nearly within the practical compass of the one expanded octave.

Starting with this mechanical limitation Harry Partch began creating a new body of instruments capable of bringing the 43-tone scale into practicable command. During some twenty years he has

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built and trained others besides himself to play, in addition to the adapted melodeon, which he calls Chromelodeon, such other adapted instruments as viola, cello, bass, guitar, and marimba, including a Bass Marimba built of heavy redwood planks with wooden resonators like square organ pipes and a Marimba Eroico with three mightier planks, the largest of which requires a resonator more than eight feet long. Of the same family, but a new instrument in form, is the Diamond Marimba, a group of wood blocks in diamond shape giving major tonalities in one direction and minor tonalities in the other. There are also the Kithara, a massive lyre with 72 strings of equal length, arranged chordally in groups of six, each representing a tonality; the Harmonic Canon, an elaboration of the monochord, with 44 strings and movable bridges pre-set for desired scales; and the Double Canon, having six strings on each resonating frame or "canon", tuned in chords, with glass or brass tubes, sliding between strings and frame, to act as movable bridges.*

Partch disdains what is known as absolute music, though whether he came to this opinion because of the earlier limitations of his instruments or began with it, is difficult now to determine. He has a taste for arbitrarily primitive texts, the songs or aphorisms of hoboes and newsboy cries, as well as a highly cultivated discernment in the setting of poetic texts translated from other languages. In his music, a fair amount of which is recorded though not readily available, one or more of his instruments accompanies a speaking-chanting voice, using natural inflections rather than any sort of *sprechstimme* and reflecting these speech-melodies in the divisions of his finely graduated scale. Because of the nature of some of the texts, the emotional implications of the speaking-chanting voice, and vibrato effects in the accompaniments the result often appears more than a little sentimental to those of us who are accustomed to the relative impersonality of absolute or more conventionally sung music. Each new medium of style raises critical hackles at first hearing by its apparent limitations of taste, the beating of the passing against the melody tones in Bach, the Alberti bass in Mozart, Beethoven's tonic and dominant, Brahms's unnecessarily harmonious tiny-work, the seeming lack of tonal direction in Debussy, the repeated notes of the twelve-tone method. The listener accustoms himself to hear these impediments as a part of the entire esthetic structure and, as it were, not hear them.

In March 1952 Harry Partch brought together the whole battery of his instruments to provide a musical setting for the Yeats translation of Sophocles' *King Oedipus*. I did not attend any of the sold-out performances, which were given at Mills College in Oakland, but I have heard a tape recording of the complete score, as well as disc recordings of some parts of it, and I must testify to the extraordinary effectiveness of these instruments and the music written for them as both supplement and complement to the pitched speech and choral chanting. Whether it be considered a dramatic work with music or, as it is more properly, a musical work (like Alban Berg's *Lulu*) with spoken-chanted text, this is a major contribution to our national music, which should have received the Pulitzer award for the most significant composition by an American composer during the year 1952-3. The performance was, however, in the West, and the committee hibernates, notoriously, in the East; so that no award was made.

I might add that, except for the perverse contemplation of theoretical analysts, this is much better music for practical or public use than that of *Lulu*. It does not overpower the text but continuously reinforces the dramatic effectiveness of phrase and monologue. Nor does it require a drama of perversions to justify the emotional imbalance of the instrumental-contrapuntal design. Partch's version of *King Oedipus* is the best in my experience, and because it substitutes musical expression (accompanied by dancing, which of course I did not see) for declamation at the height of the emotion after the dramatic climax, it is theatrically more effective than the uncut Yeats play. Following upon the heartbreaking "Wo! Wo!" of the blinded Oedipus, when further speech seems superogatory, the explanatory dialogues have been omitted and replaced by more than fifteen minutes of instrumental sound. Even in the recording one feels the liberated emotion of the music, stemming

from the profound resonances of the heavy-planked marimbas, inflected instrumentally as if an abstract concourse of speaking, wailing, chanting voices, which carry forward the vocal melodies of the chorus after its own voices cease.

Partch's expanded scale overcomes many of the expressional difficulties in dramatic music that impel composers, already fugitive from the vocal artificialities of Italian opera and Wagner, towards the excesses of Strauss's *Elektra*, Schoenberg's *Erwartung*, and Berg's *Lulu*. His music is limited less by difficulty in performing it, apart from the trouble of learning a new notation and new instruments, than by the fact that it is tied to a set of instruments each of which is the only one of its kind. Production of the music depends on transportation of the instruments, which are about as portable as a one-man show of totem poles.

General acquaintance with Partch's music can come only through recordings. The *Oedipus* performance, which survives in an excellent tape recording, should be issued on long-playing records. Meanwhile a trust fund is being established by his friends to enable Harry Partch to produce and distribute his most recent compositions, the plectra and percussion dances *Ring Around the Moon*, *Castor and Pollux*, and *Even Wild Horses*. Requests for information should be addressed to James M. Fletcher, 428 Albert Building, San Rafael, California.

I must admit that, in spite of the affection I feel for many friends and acquaintances who are still bringing forth works of art according to the conventions we have all grown up to accept as musical, it seems to me that lately the lead in music-making has been passing from the traditionalists, no matter how harmonically liberated, to the experimentalists who are dealing with the root media of sound. Whether the experimental music can be considered as at present the more important raises still another doubtful question. I would say that as a whole it cannot. But the exploratory and revolutionary work of these experimental composers should clear the way for new, simpler, and more practical instrumental media, probably although not necessarily of an electronic sort but rather unlike the electrical guitars and electronic cellos and theremins which cling to the historical authenticity of music as we have known it. Whether this new dispensation will bring with it the twilight of Mozart and Beethoven, Wagner and Debussy, as the growth of instrumental music ended the great age of vocal polyphony and Western instruments are destroying the musical traditions of the Orient, we shall probably not survive to find out. Whether this be so or not, we know that creative evolution in art will not wait upon our settled tastes.

HOUSE IN A CANYON continued from page 16

heating ducts are cast into the floor slab system. The masonry wall is 8 inches thick in a single coursing of common structural brick. The fireplace and chimney shaft are cast of concrete, with the hearth and fire resistant lining of extra hard refractory brick. The entry, kitchen, bath and bedrooms are finished with asphalt tile flooring, while the living-dining area is carpeted. Interior colors are carefully divided between the white ceiling and structure, neutral gray for the nominal run of walls and with strongly colored accenting walls in several important plane surfaces.

ARCHITECTURAL EXHIBITION continued from page 15

The architects of the Bay Region and Northern California are congratulated by the jury for their wonderful accomplishments, not only in design but in convincing power with their consumership. The present exhibition in the De Young Museum will open many more eyes and bring happiness to many who, immersed in their daily worries, have perhaps not thought what a carefully designed house, working space, school building, can do for the soul of human beings of all ages.

The greatest volume of submitted material concerns dwelling. Two categories have been established by the committee of the competition on the basis of square footage. House below 1500 square feet—the jury finds this quantitative criterion in need of supplementation as a small house may be the permanent dwelling of a family

(continued on page 38)

*Readers interested in finding out more about the theories of Harry Partch should look up his book, *Genesis of a Music*, with a foreword by Otto Luening: The University of Wisconsin Press; Madison, 1949.

PERIMETER HEATING

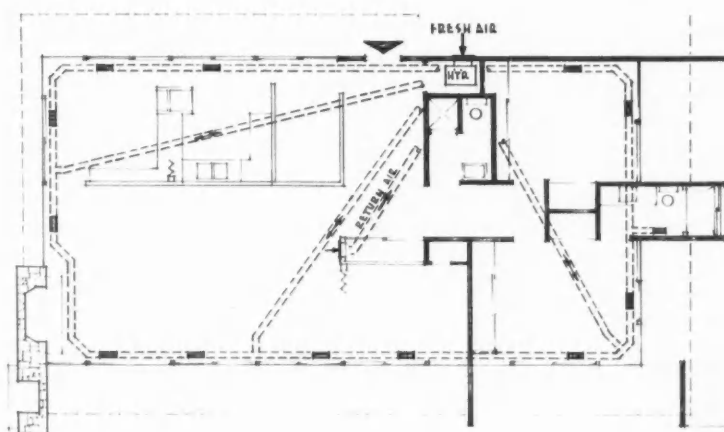
for the
Case Study House by Craig Ellwood

Perimeter heating, a combination of radiant floor heating and forced-air convection heating, was selected for the Case Study House 1953 by Designer Craig Ellwood, thus securing all the advantages and none of the disadvantages of the latter two heating systems.

Through ducts imbedded in the solid concrete slab, warm air is conveyed through the slab to the perimeter duct from the Payne 100,000 B.T.U. Reverse Flow Furnace. The 8" perimeter duct goes entirely around the house at the base of the extensive full length glass walls and sliding glass Steelbilt doors, and from floor registers in the perimeter duct, an insulating blanket of warm air is diffused upward, thus counteracting the natural drift of cold air from these exterior glass surfaces. Since this cold air is attacked at its source, floor drafts are completely eliminated, and the temperature gradient from floor to ceiling is kept to an absolute minimum.

By forcing warm air from the Payne furnace (inconspicuously located in a small closet area near the entrance), with Thermodulor control insuring proper air temperature and velocity, warmth and comfort throughout the house are obtained immediately without the time lag which occurs with the usual radiant floor heating system.

Because the concrete floor slab is warm, yet is not too hot, there is no loss of body heat by radiation to the floor (or to the glass



walls), and body comfort not possible through warm air or radiant heating alone is attained.

As in the Case Study House, where wall-to-wall Klearflax linen rug has been used in all rooms except the kitchen and baths, the loss of heat from the radiant heating ducts in the concrete slab due to insulative types of floor coverings is minimized by the warm air in circulation from the perimeter registers.

In addition, the perimeter system can be more readily adapted to a cooling system, by the addition of an air conditioning unit.

CERAMICS FACTORY continued from page 31

work continues for several days in a row, and because of this a small Murphy Kitchen unit and bath and sleeping facilities were provided.

Off the studio, a deck is provided with a firebrick flooring which allows the firing of small art objects. This deck is protected from the street by a large screen perforated by a continuous pattern of circular holes which provide a decorative texture and are intended to allow the hanging of display pieces where they can readily be seen from the street intersection.

The accompanying flow diagram shows how the property is used and defines the manufacturing process. The factory portion of this project will be in use during March, 1953, and the estimated completion date for the balance of the project is July, 1953.

J.O.B.

JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

This is prepared monthly by the Institute of Contemporary Art, 138 Newbury St., Boston 16, Mass., as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. No service or placement fee is charged to artists, architects or designers.

J.O.B. is in two parts:

- I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.
- II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass. The manufacturers request that candidates communicate with the Institute rather than directly with the companies, unless otherwise indicated.

I. OPENINGS WITH COMPANIES

A. ARCHITECTURAL—INTERIOR DESIGNERS: Knoll Associates, Inc. has openings, here and abroad for top-ranking designers to do architectural interiors. Several years experience mandatory. Qualifications: excellence in design, drafting, perspective and color sense. Must also have definite interest in furniture design. Permanent positions only. Applicants should submit detailed curriculum vitae and send representative examples of work to Dept. 12, 575 Madison Avenue, New York 22, New York.

B. ARCHITECTURAL SALES MANAGERS AND SALESMEN: For large well-established national manufacturer, as Regional Sales Managers or Salesmen of aluminum and aluminum building materials to architects and contractors. Attractive salaries for mature men with architectural background or interests, extensive sales experience, strong connections with architects and builders in their area.

C. ARCHITECTURAL SALESMAN: Boston distributor of architectural products wants young man, preferably under 35, with established contacts to sell products to Eastern Massachusetts architects. Good base salary plus profit sharing.

D. ARTISTS: Eastern manufacturer wishes to get in touch with schools (or individuals) that can recommend artists with conception of packaging approach and design, to do key (black & white) drawings; modest beginning salary.

E. CARPET DESIGNERS: The Institute invites experienced soft-surface floor-covering artists and designers to inquire about an exceptional design staff opening with a large manufacturer near New York City. Salary open. Excellent working conditions. Suggestions of possible candidates will be welcomed. Individuals who have worked with carpet manufacturers and who can handle check-work, etc., are especially desirable.

F. DIRECTOR OF DESIGN: Opening for administrator and supervisor of Merchandise Dept. of large, well-established American manufacturer of wrist watches and men's jewelry. Directs styling, packaging and pricing of company's products; heads large company design department, develops and maintains market pretesting programs. Prefer man over 35 years of age; experience in design,

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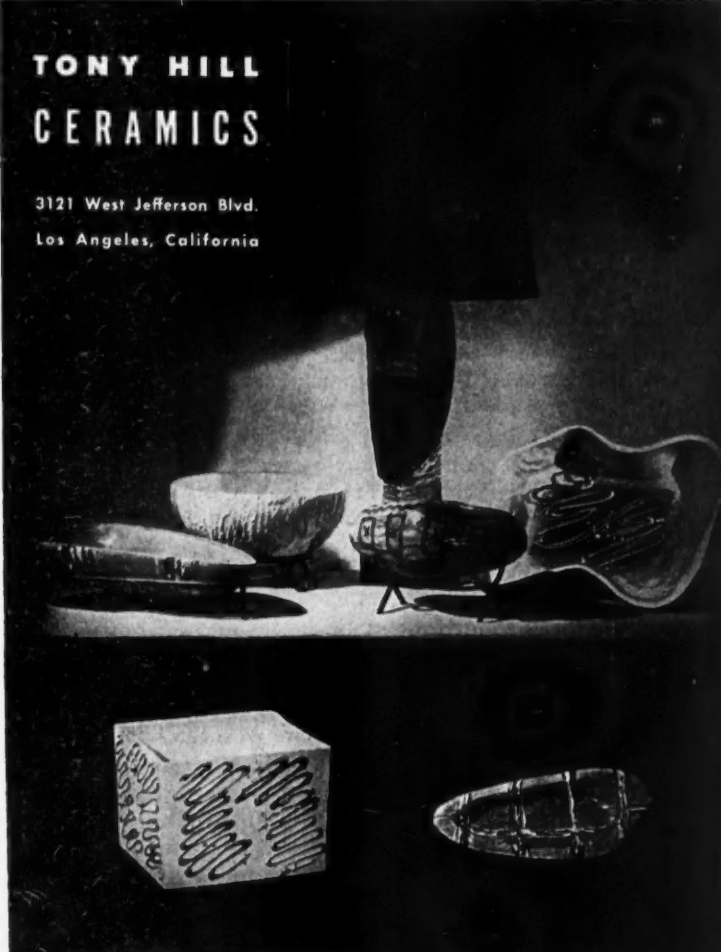
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architecture or jewelry sales desirable. Must be willing to locate in Middle West. Excellent starting salary.

G. FURNITURE DESIGNER: Opening in New York Industrial designer's office for designer of contemporary furniture. Background of at least three years' work in industrial design or architecture or both in addition to school training. Work if satisfactory could lead to position as head designer for large furniture manufacturer.

H. GREETING CARD ARTISTS: Rust Craft Publishing Co., 1000 Washington Street, Boston Mass., invites artists and designers to communicate with Mr. William Havican, Art Director, about free-lance or staff employment as greeting card designers. Desirable characteristics; professional experience, proven talent, originality in design layout, mass-market appeal.

I. INDUSTRIAL DESIGNER: Seasoned and talented designer for work in product development department. Salary approximately \$8,000. Apply: J. Gordon Lippincott, Lippincott & Margulies, 500 Fifth Ave., New York 18, New York.

J. INDUSTRIAL DESIGNER: Wanted by Research and Engineering Division of manufacturer of complex electronic, electromechanical, and heavy mechanical equipment; product designer concerned with product appearance and use. Other qualifications: potential for growth, ability to work with engineers, willingness to live in Southwest. Opportunity to create and develop industrial design program for young progressive organization.

K. PACKAGING DESIGNER:

1. Experienced packaging designer with creative flair, to meet clients, supervise accounts, direct other designers. Knowledge of marketing and merchandising; salary open. Apply: J. Gordon Lippincott, Lippincott & Margulies, 500 Fifth Ave., New York 18, N. Y.

2. Recent graduate in packaging design, interested in growth opportunity. Salary \$80 per week. Apply: J. Gordon Lippincott, address same as above.

L. RECENT DESIGN GRADUATES: Several openings with established New York City industrial design office in package design, product development and design, and interior architecture. Designers must have top scholastic rating.

M. RETAIL STORE DISPLAY: One of the largest specialty stores in Metropolitan Boston offers an excellent opportunity for a recent art school graduate in display and decorating. Duties consist of display designing, installing merchandise, selling displays. Male only. Modest beginning salary; opportunity for advancement.

N. TEACHER—INTERIOR DESIGN: Home Economics Department of distinguished university seeks teacher of interior design and house planning. Need Master's degree and experience in college teaching and professional interior decorating. Male or female about 35 years of age. Salary and rank according to qualifications.

O. TEACHERS: A Midwestern professional school of art wants two teachers:

1. For head of Industrial Design department, professional experience and good creative art background; 8 1/2 months, 18 hours teaching per week. Excellent possibilities for free-lance work in local industry.

2. Experienced artist to teach Commercial Design. Also good opportunities for free-lance work.

P. TV-RADIO DESIGNERS: A large, Midwestern manufacturer wants two new designers:

1. Experienced designer (Possibly with furniture background) with complete knowledge of furniture. Capable of both traditional and modern design. Ability to design in plastics also helpful. Salary open.

2. Young designer (just out of school or with some experience).

Must be outstanding and interested in design of TV, radio, etc. Starting salary \$4500-\$5000.

Q. TWO-DIMENSIONAL DESIGNERS: New York City. Well-established firm specializing in design of wallpapers, drapery fabrics, table linens, etc. Prime requisite: Good academic background in fine arts. Ability to draw and paint in water color or poster technique. Textile experience not absolutely necessary. Moderate beginning salary. Excellent opportunity for advancement.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

A. ARCHITECTURAL DESIGNER—FREE LANCE: B. Arch. '41, Corcoran Art School '46. Over ten years experience, samples on request. References exchanged. Ernest L. Day, 1242 20th Street N.W., Washington 6, D.C.

B. ART DIRECTOR: 15 years of advertising art and design experience. Wide range of national, industrial, and consumer accounts—emphasis on layout and typography. Free-lancing presently seeking affiliation with established, progressive organization in Eastern states or Canada, full time or free-lance. Joel Barg, 4344 St. Urbain Street, Montreal 8, P.Q.

C. CARTOONING, COMMERCIAL ART: Partially house-bound talented artist desires contacts with companies or individuals needing free-lance art work, illustrations, cartoons, greeting cards, plaques, etc. Contact directly or through J.O.B. Editor. (Age: 30) S.P.B. Clement, 49 Autumn St., New Haven 11, Conn.

D. DESIGN EXECUTIVE: Extensive background in product design (appearance) with three major manufacturers of consumer products of various kinds. Broad experience in design department activity and administration and product styling development. Highly recommended by the Institute. Available immediately for free-lance, consultation, or staff work. Inquire Editor, J.O.B.

E. ILLUSTRATOR: California magazine, comic-book illustrator desires contact in these fields. Western, detective, adventure, science-fiction and sport subjects. Inquire Editor, J.O.B.

F. INDUSTRIAL DESIGNER: 1952 Graduate of Alabama Polytechnic Institute. One year of interior design including commercial and residential interiors and custom furniture. One year as an engineering draftsman. Age 24, male, single. Prefer West Coast or Midwest. Albert H. Woods, Jr., 3470 Brayton Ave., Long Beach 7, Cal.

G. INTERIOR DESIGNER AND DECORATOR: Graduate Parson's, New York and Paris "Atelier". Capable of complete interior design, consultation, drafting, supervision and installation. Several years experience, excellent references. Omer A. Menard, 301 E. 53rd Street, New York 22, N. Y.

H. INTERIOR DESIGNER-TEACHER: Honor graduate of Ontario College of Art, with post-graduate work in France and Holland, desires interior design or teaching position. Background of interior design, mural painting, and art teaching. Prefers New England but will go elsewhere. Leonard Huggard, 112 Myrtle St., Boston, Mass.

I. TYPOGRAPHER-DESIGNER: Free lance: 20 years experience in designing books and book jackets, magazines, pamphlets, direct mail (including copy), letterheads, labels, trademarks, etc. Art Director, "Print" magazine. Interested in varied free lance assignments. Frank Lieberman, Woodstock, Vermont.

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ARCHITECTURAL EXHIBITION

continued from page 34

which has strained all its financial resources and framed its life for a long period. A house of small area may also be an opulent beach house, or a weekend refuge for an intermittent but exhilarating use of someone well-to-do. The jury has attempted to recognize some phases of each category, and is fully aware that other very meritorious designs, here and generally, might not have been honored. In some cases the material seems to be incomplete in presentation; in other cases the detailings are superior to floor plans or vice versa.

The residences of a larger size show that the architects of Northern California are capable of advising sound and impressive investments, avoiding the pitfalls of lavish spending or an intimidating luxury as, in the case of the smaller house the sites have often been superbly evaluated although it shall be pointed out that the small and narrow lot of the modest home owner is often straining architectural talent more than the opulence of a lovely acreage.

Next to residential structures and well done apartments, school buildings have been highly reputed in the region which this competition covers, and the jury was delighted to see many specimens, although by no means all the good which has been produced, seem included in this competition material. Various churches and club dwellings, community and civic centers, show a highly desirable trend in giving neighborhoods their much needed core.

Neatly imaginative designed commercial projects, from comprehensive shopping centers to a small cocktail lounge, may become milestones in the progress to a more agreeable life, when people ever so often have to leave their own four walls, or their automobiles at a parking place, which they were lucky enough to find on coming to town, without collision.

Architects are busy and successful in stopping the planless and pernicious mutilation of lovely landscape. The jury felt that the public, the individual and the local governments, have given encouraging cooperation to this campaign, and there is good hope that this collaboration will increase for the best of the communities and of every single citizen, be he a property owner or tenant, a man of wealth or modest means. The jury was at the point to prelate considerably more projects, and was, in fact, sorry about the restrictions which it has ultimately felt must be adopted. Space limitations may not even permit us to show advantageously the many entries in toto.

The jury is confident that the vigorously developing area, now reviewed in its past twenty years of architectural evaluation may well lead a golden age of revitalization in the next twenty years with the help of the profession of well trained architects, conscientious and aware of their responsibility.

All decisions of the jury have been unanimously made, sometimes after considerable discussion and personal visits of the entered projects.

Pietro Belluschi
Edward D. Stone
Richard J. Neutra

NOTES ON GREENE AND GREENE

continued from page 27

It is the naturalness and inevitability of the solution which is astonishing. The purpose is always immediately evident.

In the application of their design vocabulary they do not distinguish between indoors and outdoors. Identical spliced and doweled joints are seen in garden trellis or exposed ceiling beam. There is no effort to suppress the joint—the Greenes always emphasize and enhance it.

One material is never used to hide another. Each is expressed openly, stating its function, and each member by its size declares its ability to carry its load.



CONTEMPORARY HOMES

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Greene & Greene houses build up gradually from the ground. The Greenes gave grave attention to the foundation. How the house joins the ground has proved embarrassing to most architects. Few have sought a solution; most are satisfied with a disguise, and one not in the realm of building. The usual disguise is foundation planting.

This early Greene & Greene house meets the ground in transitional stages. Field stone, clinker brick, with brick or concrete cap, lead the house into the earth, to become a natural part of it.

Consideration is given such matters as the disposition of water from the downspouts. Here we see them terminating in planting wells, the wells themselves led gradually into the ground, sometimes joining the lawn in what appears to be an outcropping of stone. Such natural detailing is a commonplace in this 1897 house.

To arrive at the appropriate is a slow process. It takes time; it takes deep concern; it takes something of greatness. And these the Greenes had.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.

APPLIANCES

• (123a) Gas Ranges, Colored Tops Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue, yellow, lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burned Tempe-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well-designed, engineered fabricated; merit specified CSHouse 1952.—Western Holly Appliance Company, Inc., Culver City, California.

• (587) Refrigerators, Gas: Brochures, folders Servel Gas Refrigerators, including information "twin six" dual 12-cubic foot model; no moving parts, no noise.—Philip A. Brown, Servel, Inc., 119 No. Morton Ave., Evansville 20, Ind.

• (9a) Automatic Kitchen Ventilators: Folder Fasco automatic kitchen ventilators; keeps kitchens clean, cool, comfortable; expel steam, grease, cooking odors; outside wall, inside wall, "ceiling-wall" installations; completely automatic, easy to install, clean; Fasco Turbo-Radial impeller; well engineered well designed; merit specified for CSHouse 1952.—Fasco Industries, Inc., Rochester 2, N. Y.

• (426) Contemporary Clocks and Accessories: Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps. George Nelson, designer. One

of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Mich

(27a) Custom Radio-Phonographs: Information Gateway To Music custom radio-phonograph installations; top quality at reasonable cost; wide variety custom-built tuners, AM-FM, amplifiers, record changers including three-speed changers which play consecutively both sides all types of records; television, magnetic recorders, other optionals; cabinets also available; five-year parts, labor warranty.—Gateway To Music, 3089 Wilshire Boulevard, Los Angeles 15, California.

• (365) Kitchen Appliances: Brochures, folders complete line Sunbeam Mixmasters, Wafflemasters, Ironmasters, Toasters, Shavemasters; recent changes in design well illustrated.—Sunbeam Corporation, Roosevelt Road and Central Avenue, Chicago 50, Ill.

• (152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

• (123a) Gas Ranges, Colored Tops: Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue yellow, lifetime porcelain enamel to harmonize with kitchen colors; body of range in white



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enamel to avoid over-emphasis on color; other features include top-burner Tempa-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well-designed, engineered, fabricated; merit specified CSHouse 1952.—Western Holly Appliance Company, Inc., Culver City, California.

(937) Magnetic Tape Recorder: Brochure high fidelity magnetic tape recorder for custom installation in studios, schools, houses, industrial plants; instantaneous monitoring from tape while recording, separate heads for high frequency erase, record, playback; well engineered, reasonably priced.—Berlant Associates, 9215 Venice Boulevard, Los Angeles 34, Calif.

DECORATIVE ACCESSORIES

(105h) Mobiles by Harry Hess: 8 individually packaged and constructed designs. Known for simplicity of color and form, crisp design conception and free movement of each element. Illustrated brochure gives dimensions, materials and moderate prices. Also available are custom designs for architects and interior decorators, from Mobile Designs, Inc., By Harry Hess, 1503 East 55th Street, Chicago 15, Ill.

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

(145a) Antiques and Decorative Accessories: Information excellent collection carefully chosen antique decorative accessories; all pieces reflect quality, good taste; good source for the trade.—Charles Hamilton, 18 East Fiftieth Street, New York 22, N. Y.

(176a) Wire Sculpture: Information on complete line of wire sculpture wall pieces in three dimensions. Ten distinctively different designs for walls, fireplaces, bars, etc.—Jer-O-Mar Creations, 12028 Guerin Street, Studio City, California.

(39a) Iron Work: Illustrated 44-page catalog showing 200 photographs case iron lacework from old New Orleans Vieux Carre designs; pilasters, balustrades, friezes, other details all exact replicas of authentic originals; also includes photographs wide range modern installations; descriptions, weights, measurements, architectural suggestions; highly useful reference work, belongs in all files.—Lorio Iron Works, 738 South Gayoso Street, New Orleans 19, Louisiana.

(137a) Contemporary Architectural Pottery: Information, illustrative matter excellent line of contemporary architectural pottery designed by John Follis and Rex Goode; large man-height pots, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all files.—Architectural Pottery, 3562 Meier Street, Venice, California.

(19a) Decorative Glass: "Modernize Your Home With Decorative Glass" is the title of new Mississippi Glass Company booklet featuring actual photographs that show how figured glass adds charm to the home; enlivens and brightens every room in the house; makes each radiant with interest; free copy on request.—Mississippi Glass Company, 88 Angelica Street, St. Louis 7, Missouri.

BATHROOM EQUIPMENT

● (90a) Shower Doors, Tub Enclosures: Well prepared two-color brochure American Maid shower doors, tub enclosures; mirror-polished aluminum frames, non-pressure set in neoprene; anti-drip channel, squeegee; continuous piano hinges; highest grade glass; good contemporary corrosive throughout; water-tight glass, design, workmanship; merit specified CSHouse 1953.—American Shower Door Co., 1028 N. La Brea Ave., Los Angeles 38, Calif.

● (68a) Bathroom Accessories: Fully illustrated folder Faries bathroom accessories; clean, simple lines; ingeniously designed to solve placement problems, including adjustment features on several items; particularly good recessed fixtures; this is merit specified for CSHouse 1953.—Faries Manufacturing Co., 1050 East Grand Ave., Decatur, Ill.

● (971) Lighted Bathroom Cabinet: Folder Milwaukee Fluorescent Bathroom Cabinet; completely recessed lighting provides high level diffused illumination; flush mirror; four 20-watt tubes shielded with Corning Albalite translucent opal glass; simply designed, well engineered, soundly fabricated; merit specified for CSHouse 1953.—Northern Light Company, 1661 N. Water St., Milwaukee, Wis.

CABINETS

● (124a) All-Steel Kitchens: Complete information, specification details, planning data Shirley all-steel kitchens; quality units, good contemporary design, excellent engineering; produced in standard series of individual matched units; sinks formed from deep-drawing 14-gauge porcelain-on enamel to which acid-resistant glass porcelain is permanently bonded; cabinets cold-rolled furniture steel, solidly spot-welded; finish inside and our baked-on synthetic enamel; flush door, drawer fronts, semi-concealed hinges; rubber bumpers on

doors, drawers; exceptionally quiet operation; includes crumb-cup strainer or Consume-away food disposer unit; this equipment definitely worth close study, consideration; merit specified CSHouse.—Shirley Corporation, Indianapolis 2, Indiana.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FLOOR COVERINGS

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rug-crofters, Inc., 143 Madison Avenue, New York 16, N.Y.

(186a) Mesabi Linen Carpets: by Klearflax—Duluth. Available to any retail dealer, or wholesale, at Berven Carpets Corporation, 844 South Flower, and Don Frazier, Inc., 434 North La Cienega, Los Angeles, Calif.

FURNITURE

(169a) Contemporary Furniture—New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design, quality hardware; careful workmanship; data belongs in all files; send 25 cents to cover cost; Dunbar Furniture Corp. of Indiana, Berne, Indiana.

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N.Y.

(181a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines

combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English hawthorn, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; special finish preserves natural finish of wood and provides protection against wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture Company, Grand Rapids, Michigan.

(159a) Decorative Lighting: Custom-made lighting fixtures, residential and commercial, specially designed by our staff of designers and artists and executed by skilled craftsmen. Designing service available on modern and period styling; special attention given to your specifications and design.—Sidney C. Dorner Company, 548 North La Cienega Boulevard, Los Angeles 48, California.

(975) Furniture in Kit Form: Information well designed contemporary string, tape chairs in unfinished knocked-down kits ready for assembly; also tables; available by mail order at very reasonable prices; also prefabricated at slightly higher prices; well worth investigation.—Calfab Furniture Company, Post Office Box 215, San Gabriel, Calif.

(174a) Information available on contemporary grouping, black metal in combination with wood, for indoor-outdoor use. Illustrated catalogue of entire line offers complete information.—Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

(316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—Herman Miller Furniture Company, Zeeland, Mich.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green.—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

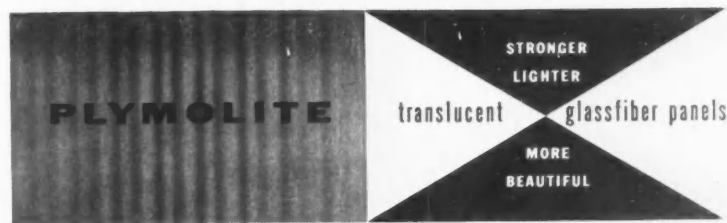
HEATING & AIR CONDITIONING

(142a) Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls

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air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

• (10a) Kitchen Ventilating Fan: Information data Marco Filter Fan for houses, apartments; trap, eliminate greasy vapors, smoke, cooking odors; utilizes principles, equipment used in commercial, railroad dining car installations; life-time washable filter, efficient centrifugal blower; all-metal, removable filter unit; low cost, quiet air-cooled motor easily installed.—Marvin Manufacturing Co., 3071 E. Twelfth St., Los Angeles 23, Calif.

(994) Heating Facts: remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

(102H) Acusti-Luminous Ceilings: Completely new treatment illuminates room with diffused light over entire ceiling area, eliminating shadows, glare, while the acoustical baffles give high degree acoustical correction. Loses rigidity at 140°, enabling installation below sprinkler heads for attractive decorative effects. Write for complete information on advantages of price and ease of handling. Luminous Ceilings, Inc., 2500 West North Avenue, Chicago, Illinois.

• (143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting

over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans: wall ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(115h) American-Standard Radiator Heating: Invaluable new Catalogue R52 for all who sell, select, install radiator heating equipment. Easy to use, index tabs for each section. Liberally illustrated, contains full ratings, technical data, dimensions of all radiator heating equipment made by firm, including boilers, radiation equipment of all types, conversion burners and water heaters, controls and accessories. Public Relations Dept., American Radiator & Standard Sanitary Corp., Pittsburgh 30, Pa.

(116h) Thermo-Base: Simplified, remarkably adaptable system of baseboard warm air heating. Made in 8', 5', 3' units, air uniformly discharged over length of unit. May be painted to blend with decorating scheme, used with any type floor in new or old construction. Complete story with instructions told in catalog presented by Gerwin Industries, 214 Spring St., Michigan City, Ind.

(907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heat-aire electrical space heaters; wall-at-tachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electric Products, Inc., Buffalo 3, N. Y.

LANDSCAPING

• (63a) Plants, Landscaping, Nursery Products: Full color brochure most complete line of plants, including rare, trees, nursery products in Southern California; fully qualified landscaping service, consultation both in field and in nursery; firm chosen to landscape six CSHouses; best source of information.—Evans & Reeves Nurseries, 255 South Barrington Avenue, Los Angeles, Calif.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

LIGHTING EQUIPMENT

(34a) Accent and Display Lighting Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability

of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

(170a) Architectural Lighting: Full information new Lightolier Calculte fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvers, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in fiberglass gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lenses, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Metal Specialty Co., Inc., 431 W. Broadway, New York 12, N. Y.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

• (375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

(964) Bank, Office Lighting: Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural, illuminating results and influences properly maintained foot-candle levels to improve efficiency, increase working accuracy, add visual comfort; data costs, installation, maintenance; well illustrated; one of best sources information on subject.—Pittsburgh Reflector Company, 452 Oliver Building, Pittsburgh 22, Pa.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for state, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.—Century Lighting, Inc., 521 West Forty-third Street, New York 36, New York.

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 521 West Forty-third Street, New York 36, New York.

(155a) Contemporary Lighting Fixtures: Complete range of fixed and adjustable recessed units; dome lights, lamps; articulate new shapes in modern finishes, reel lights; new concepts in ceiling and wall mounted candelabra fixtures.—Showroom: Gruen Lighting, 8336 West Third Street, Los Angeles, California.

(110h) Incandescent Lighting: Full, thoroughly detailed folio illustrating over 30 incandescent lighting fixtures for commercial, institutional interiors. Specifications included for each unit with candlepower distribution curves, and coefficients of utilization. Units range from various types wall and ceiling brackets to hospital bed lights. Presented by Gruber Lighting, 125 S. First St., Brooklyn 11, N. Y.

PAINTS, SURFACE TREATMENTS

(194a) Celotone Tile: New, incombustible, highly efficient acoustical tile molded from mineral fibres and special binders. Irregular fissures provide travertine marble effect plus high degree sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 So. LaSalle St., Chicago 3, Illinois.

(193a) Simpson Fissured Tile: New incombustible addition to complete line acoustical products. From special type rock re-formed into highly absorbent rock wool. Results in natural fissures, different on each tile unit. White finish for high light reflection, may be repainted without loss of high acoustical efficiency. Simpson Logging Company, 1065 Stuart Bldg., Seattle 1, Wash.

(902) Building Board: Brochures, folders Carreo Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets 1/4" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38, Hillside 8238.

(184a) Masonite Siding: Four page bulletin describing in detail approved methods application of tempered hardboard product especially manufactured for use as lap siding. Sketches and photo-

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ulated data provide full information on preparation, shadow strips, nails, corner treatments and finishing. Masonite Corporation, 111 W. Washington St., Chicago 2, Illinois.

(117h) Vinyl-Cork Tile: Completely revised catalog now offered giving detailed features of Dodge Vinyl-Cork Tile. Includes color chart of the 16 patterns available plus comparison table of results numerous tests, also data on design, specification, care and maintenance. Dodge Cork Co., Inc., Lancaster, Pennsylvania.

(107h) Tropi-tile: Unusual acoustical tile, unique in texture, beauty and design. Fiberglass backing for noise absorption dramatically camouflaged by the strength and beauty of handsome woven wood surfacing. Can be made to harmonize with any type decor specified and all conventional methods of application apply. A development of Tropi-craft of San Francisco, 14 Sherwood Pl., San Francisco 3, Calif.

(925) Portland Cement Paint: Folder L & S Portland Cement paint merit specified for use CSHouse 1950; for concrete, stucco, masonry, new galvanized iron, other surfaces; long wearing, won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

(101h) Color Standards & Color Research: New booklet; only complete review available color standards. Of paramount interest to American industry. Lists reference material resulting from 20 years research establishing base colors for industries and reporting current trends of color wants in consumer products. Faber Birren & Company, 500 Fifth Avenue, New York 18, New York.

(103h) Genuine Clay Tile, K-400: Compiled by Don Graf, this publication summarizes present status of thin setting bed technique of installing clay tile. Specifications for 3 basic types thin setting installations; important savings in time, weight, materials. Shows opportunities for wider, more flexible use of clay tile on more varied surfaces and areas. Survey published by Tile Council of America, 10 East 40th St., N.Y. 16, N.Y.

(111h) Microwood: Revolutionary wood product for use as fine wall, ceiling covering. Consists of finely-shaven layer wood laminated to thin paper backing. Bendable, high tensile strength; ideal for great variety of treatments. Easily applied with wallpaper adhesive, ordinary equipment. Samples available ten exotic woods, large range rich colors. David Feldman & Assoc., Importers, 525 Walnut St., Cincinnati 2, Ohio.

PANELS AND WALL TREATMENTS

(185a) Plymolite translucent-fiberglass reinforced-building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm or factory. Lets light in but keeps weather out. Plymolite is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolite may be

worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Ave., Burbank, Calif.

(585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; delineates grades, features construction uses, physical properties, highlights of utility; tables specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

(175a) Etchwood and Etchwall: textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 136 East Washington Boulevard, Los Angeles, California.

(195a) Corrulux: One of oldest of translucent plastics, now greatly improved. Reinforced with inorganic, non-combustible flame barrier core. Variety of colors, light weight, shatterproof. Ideal for patios, carpools, skylights, monitors and sawtooth, fenestration for factories. Can be sawed, drilled, nailed. Corrulux Division of Libbey, Owens, Ford Glass Company, Room 1101, 3440 Wilshire Blvd., Los Angeles 5, Calif.

PLUMBING FIXTURES, ACCESSORIES

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

(175a) Etchwood and Etchwood; textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 136 East Washington Boulevard, Los Angeles, California.

SASH, DOORS AND WINDOWS

(113h) Plywoods and Doors: Handsome catalog of great variety woods used in manufacture of Malarkey Plywood and Doors. Richly colored photographs illustrate various finishes, uses of plywood. Specifications and finishing suggestions for doors and plywoods included. Complete listing, explanations different grades. Catalog presented by Malarkey Plywoods, M. & M. Wood Working Co., 2301 N. Columbia Blvd., Portland, Oregon.

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(901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, P. O. Box 1282, Sacramento, Calif.

(165a) Wardrobe Sliding Doors: Full information, specification data Glide-All sliding doors for low-cost, highly functional wardrobes, closets; floor-to-ceiling installation eliminates studding, framing and plastering time; easily adaptable to less-than-standard heights; smoothly-finished extruded aluminum alloy floor track, threshold type; velvet finished aluminum allow channel top track guides and conceals rollers; quiet, smooth, dependable operation; easily installed. Suited for domestic or commercial buildings; one of the best products in field.—Jule Meyn, Jr., 4326 Van Nuys Boulevard, Sherman Oaks, Calif.

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(109h) Twindow, the Window with the Built-In Insulation: New brochure containing dimensions, specifications, installation information for double-glazed insulating units. Year-round feature reducing heat loss and heat gain during appropriate seasons. Includes surface temperature chart, relative humidity and condensation protection chart. Offered by Glass Advertising Dept., Pittsburgh Plate Glass Company, Pittsburgh 22, Pennsylvania.

(117a) Stock Sash: Information new Kawneer stock sash; designed for modern building needs; new glazing assembly; attractive appearance; resilient-grip principle insures maximum safety, reliability; strong steel clip minimizes breakage due to sudden shocks, high winds, building settling; data belongs in all files.—The Kawneer Company, 1105 North Front Street, Niles, Mich.

(163a) Horizontal Sliding Glass Door-walls: Unique 8-page brochure—detail and isometric drawings; also 16-page illustrated editorial reprinted from Arts and Architecture; installation and full scale cross sectional details; pioneer and leading producer; top roller-hung and bottom roller types; many exclusive important engineering features; sealed against wind and water; available in hot-dip galvanized, or bonderized under zinc chromate primer; Thermo-glaze, Thermopane and T window units; minimal maintenance; favored by leading contemporary architects; carefully engineered, quality product; completely factory assembled—no loose parts.—Steelbilt, Inc., 4801 E. Washington Blvd., Los Angeles 22, Calif.

SOUND CONDITIONING

(182a) Colored Cement Art Tile for floors and walls, either indoors or out. Made by hand but in precision molds insuring accuracy and uniformity of size, with hydraulic presses producing 110,000 pounds of pressure per tile. Age and use increase both durability and beauty of this tile. Easily cleaned, requires no waxing, is not slippery. Absolutely color-fast, lime-proof, water-proof, and resistant to acid. Any design or color can be custom fabricated, while hundreds of standard patterns and color combinations are available. Indestructible beauty for floors, walks, walls, stairs, patios, show rooms, fountains, swimming pools. Write for information. California Spanish Tile Co., 11453 Knightsbridge Avenue, Culver City, California.

SPECIALTIES

●(106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration; merit specified CSHouse 1952.—New Castle Products, Post Office Box 823, New Castle, Ind.

●(183a) New Recessed Chime, the K-15, completely protected against dirt and

grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

• (116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merit specified CSHouse 1952.—Van-Packer Corporation, 122 West Adams Street, Chicago 3, Illinois.

• (189a) Nevamar Laminate: High-pressure decorative laminate used as surfacing material for lasting beauty, resistance to hard usage. Complies with all NEMA specifications, available in wide range patterns, colors. National Plastic Products Company, 2252 East Thirty-seventh St., Los Angeles, Calif.

• (977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment including prints on how to build in kitchen or den. Merit specified CSHouse 1953.—The Rotir Company, 8470 Garfield Ave., Bell Gardens, Calif.

• (190a) Revolvodor Wardrobes: Unique answer to storage problem. 3 to 5 times more space than average closet; entire wardrobe may be examined on eight spacious trays. Door revolves open or shut at finger touch; may also be used as buffet bar between kitchen and entertainment area. Marketed by Revolvodor Corp., 1520 E. Slauson Blvd., Los Angeles 43, Calif.

• (187a) Allenco Fire Hose Station: Newest type first aid fire equipment designed for the home. Stations are metal cabinets of various sizes with rack for special $\frac{3}{4}$ " linen hose. Anyone can use permanently attached garden hose nozzle. Valve in cabinet connects hose to standard $\frac{3}{4}$ " domestic water supply. W. D. Allen Mfg. Company, Chicago; West Coast office at 2330 West 3rd Street, Los Angeles 5, Calif.

• (58a) Single Handle Mixing Faucets: Folder, data Moen single handle mixing faucets; turns water on by lifting handle, off by pressing down; turn to left makes water hot, to right makes water cold; deck-type, wall-type, both old and new sinks, single and divided sinks, kitchen, lavatory, laundry room, bars, special doctors' and dentists' types available; highly practical, precision engineered, well designed; this item deserves close inspection; merit specified for CSHouse 1952.—Ravenna Metal Products Corporation, 6518 Ravenna Avenue, Seattle 5, Wash.

(173a) Information: Folding steel bleacher on wheels, easy to move, and requiring no wall or floor anchorage added to line of Beatty Scaffold, Inc. A section 16' long, 9 rows high, seating nearly 99 persons, can be rolled by one man and made ready to occupy in seconds. Another new development is double-fold Rollway bleacher for buildings with lower-than-average ceilings. This is 3'-4" less in height than single-fold bleacher of same capacity. Also new is addition of "jump seat" row to standard Rollway bleacher. This can be pulled out for seating without extending entire structure . . . convenient when small seating section with extra floor space desired.—Beatty Safway Scaffold, Inc., Tunnel Ave., and Beatty Rd., San Francisco, Calif.

(16a) Contemporary Lockets: Full color contemporary Kwikset pin-tumbler, cylindrical locksets; clean design, simple operation, precision engineered, rugged construction; unique cam action locking device provides positive knob locking; half-round spindle reduces number working parts; hand-finished in satin and brass.—Kwikset Locks, Inc., Anaheim, Calif.

• (1a) Door Lookout: Information new B-Safe wide angle door lookout; glass optical system encased in slender cylinder of lock metal with silent-operating eye-piece shutter; wide angle lens system permits viewer to inspect those outside in full figure, but visitors cannot see in; easily installed wood or metal doors up to 2" thickness; tamperproof, well designed; merit specified for CSHouse 1950.—Danca Products Corporation, 52 Broadway, New York 4, New York.

(118h) Swimming Pool Catalog: Large, complete reference manual on every imaginable item needed for maintenance and operation of public or private swimming pools. Includes sections on new developments in field, items of special interest to architects,

engineers, contractors, and beach and lakefront equipment. Arthur S. Warren, Adv. Mgr., Modern Swimming Pool Co., Inc., 1 Holland Ave., White Plains, New York.

(108h) Swimming Pools: Construction portfolio now available to architects, builders. Presents integrated, orderly arrangement of all material necessary for complete pool equipment specification. Includes bulletins How to Build Pools, Public Pools and engineered typical plans for form poured, gunite, concrete block pools. Also equipment catalog, cost estimating form, and price list order forms of Landon, Inc., 5920 Sepulveda Blvd., Van Nuys, Calif.

(111a) Packaged Attic Fan: Literature giving full data simplified packaged attic fan; vertical discharge unit, built-in suction box 3' square projects, only 17½" above attic floor; good for use over narrow hallways, in low attics; fan, motor, suction box in one unit; automatic ceiling shutter operated by wall switch; shutter, trim finished in light ivory baked enamel; available in 4750 and 6800 CFM capacities; other models in capacities of 7600 and 977 CFM; air delivery ratings certified.—Robbins & Myers, Inc., 387 South Front Street, Memphis, Tennessee.

(929) Architectural Porcelain Veneer: Brochure well illustrated, detailed, on architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all designs shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186, East Pasadena Station, Pasadena 8, California.

STRUCTURAL BUILDING MATERIALS

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• (455) Building Materials: Information, folders full line building materials distributed in No. Calif.; includes acoustical concrete, insulation, masonry, plaster materials, paints, precast units,

wallboards.—Pacific Coast Aggregates, Inc., 400 Alabama St., San Francisco, California.

• (146a) Fiberglas (T.M.Reg. U.S. Pat. Off.) Building insulations—Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29- $\frac{3}{8}$ " x 9 $\frac{3}{8}$ "; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Payne Furnace Company, Monrovia, Calif.

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(104h) Wood and Forest Products and Services: New catalogue lists variety and uses of Teco timber connectors with installation tools prescribed for each. Other important products described, such as Teco's engineering services and various fields of research of Timber Engineering Company, 1319 Eighteenth Street, N.W., Washington 6, D.C.

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